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VOL. 73, No. 11



## ART

DORE ASHTON

After a period of insular lassitude, Great Britain has awakened to the need for and value of exchange in the visual arts. Not only has she lavishly encouraged some of her artists, but she has now stepped out into the world market.

New York has been offered this fall Andrew Ritchie's choice of British Painting from 1800-1950 at the Museum of Modern Art; the Silberman Gallery's choice of contemporary British art, and the Galerie Chalette's choice of contemporary British sculpture. All three exhibitions have provoked extended discussions of familiar problems. Why, the critics have asked, has Britain remained undistinguished in the visual arts since medieval times? Why, they ask, does Britain produce great poets and mediocre painters? Finally, why, even now, when there is some sign of life in Britain, do the authorities persist in promoting those artists who most nearly resemble their least provocative predecessors?

Here are some commonplace truisms about Britain: Britain believes in the concept of national character. ("We have not the temperament for the expressionist abstraction of New York.") Britain produces great visionaries (Blake, Fuseli, and Rossetti in his way) whose art is an art of ratiocination. Britain is, as Andrew Ritchie points out, a country of paradox. On the one hand, propriety, on the other, pride in eccentricity. "Interesting" art is eccentric art, from Blake to Bacon. Britain values tradition. Britain is proud of the "individuality" of her artists, often accepting the most insignificant idiosyncrasies as originality.

There is some evidence that the most vigorous among contemporary artists in Britain are fed to the teeth with the foregoing characteristics so generally accepted. But they are held well in check by smiling Authority. Falling lamely back on the greatness of Turner, British authorities tend to appreciate only the most "English" of their artists.

As an example of official opinion, take the attitude of one of

the most powerful modern art authorities in Great Britain, Sir John Rothenstein, director of the Tate Gallery in London, the nearest thing to the Museum of Modern Art in England. To help encourage American interest in the exhibition, Sir John timed his arrival in New York to coincide with the openings. Sir John stated in his first book on modern British painters that: "It is unlikely, it is hardly indeed imaginable that the 20th century will be accounted one of the great periods of painting." He went on, in his first opus, to attack Sir Herbert Read for his support of "revolutionary" art, and followed that up in his second book, just published, by attempting to demonstrate that abstract painting is fundamentally futile. "The abstract artist," he explained to me, "is extremely nervous lest the forms in his paintings should have resemblance to things in the phenomenal world, while the representational artist has unlimited access to everything."



Richard Walter Sickert  
*Sir Thomas Beecham Conducting (1935)*  
Courtesy of the Museum of Modern Art  
Photograph by Soichi Sunami



J. M. W. Turner  
*Interior at Petworth*  
Courtesy of the National Gallery

Finally, Sir John stated that in his opinion, the so-called "kitchen sink" school is the most promising trend in England. The kitchen sink contingent, receiving regular attention in the British and American press, are as English, as "eccentric" (at least in their lives) and as tradition-bound as any Authority could wish. About the other, less vaunted artists such as Alan Davie, Edouardo Paolozzi, and among others, William Turnbull, Sir John could only state, with eminent restraint, that there is some "weight" to their work. Con-

(Continued on page 6)

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### ART

(Continued from page 4)

clusion: If the recognized authority on modern British art speaks thus, the American public may be witnessing a false rainbow. Such an authority would hardly foster exchange of the works by those who do not fit into his conception of the "national character."

There was some criticism of Andrew Carnduff Ritchie's selection at the Museum of Modern Art. Why unearth the embarrassing spectacle of the pre-Raphaelites, and why weigh the 19th instead of the 20th century, demanded one critic. Others pointed out that the Museum was supposed to be a museum of modern art. But it was Mr. Ritchie's purpose to "show progressive tendencies in British painting from the revolution in landscape painting led by Constable and Turner at the beginning of the 19th century to the recent work." And, the exhibition performs that service admirably. Furthermore, by including Turner and Constable, Mr. Ritchie makes the important observation (via the show) that the modern art of England is the art of the early 19th century. Protestant movements and eccentrics do not necessarily produce modern art. A modern painter is one who grapples with the problems of painting alone, and pits himself against his past. Both Turner and Constable were modern in that sense. Ritchie quotes a letter of Constable's which clearly places him:



Edward Dugmore  
Courtesy of the Stable Gallery



Edouardo Paolozzi  
Standing Figure—1956 Bronze  
Courtesy of the Galerie Chalette

"A new Gothic building or a new missal is in reality little less absurd than a new ruin. The Gothic architecture, sculpture and painting belong to peculiar ages. The feelings that guided their inventors are unknown to us, we contemplate them with associations many of which, however vague and dim, have a strong hold on our imaginations, and we feel indignant about the attempt to cheat us by any modern mimicry of their peculiarities. It is to be lamented that the tendency of taste is at present too much toward this kind of imitation . . . which can only act as a blight on art by engaging talents that might have stamped the Age with a character of its own in the vain endeavor to reanimate deceased Art."

The new ruins in this exhibition, and in the Silberman show, are the anecdotal painters of our own century, not the true revolutionaries of the early 19th.

It is good for the eye geared to the Museum of Modern Art treasures to see the two landscape masters there. In Turner, the inevitable vortex of dissolved light, the obsessive central mystery; in Constable, the growth of a painting vocabulary independent of his subjects. Mr. Ritchie rightly states about Turner that "all the romantic wing of contemporary abstract painting eventually derives from him." Turner, as great in his way as Monet, released painting from its memory of linear perspective and its local color. The paintings in the museum are inevitably associated with the American continuation of the "light is color and color is light" theory from which come the great paintings of Mark Rothko.

Constable, though less spectacular, also has his lessons for the contemporary eye. There were intimations in the paintings of Tintoretto that the brush had its own language. Detach the highlights of a Tintoretto landscape and see them in the abstract: they form a surface pattern which inevitably determines the character of the modeled forms beneath. Constable felt the power of his brush, and in his late paintings, built daring superstructures of strokes

(Continued on page 10)

# MUSIC

PETER YATES

## THE HARPSICHORD AND THE ORGAN

Recitals of old music are getting to be so common nowadays, it seems as though before long a few persons should be learning how to play them. Apart from the touring ensembles, slickly rehearsed in a manner unbecoming the music they perform, a great part of the playing of the older music is being done under the auspices of the universities. This is not to imply that it is being better done. Yet the sheer volume of older music now available to ordinary listeners has sharpened a good many ears to distinctions unable to be made while this music was a scarce-heard novelty. The orchestral transcription has lost authority; the pedantic reading, every phrase stubbornly proclaiming that the musicians know what they intend to do with it, regardless of any style inherent in the music, has been boring a good many listeners to protest. The accumulation of undifferentiated slick performances has awakened reasonably intelligent, if not fully informed objections. Thanks to the universities, at least, midsummer may soon be as gay and eclectic as midwinter in these regions.

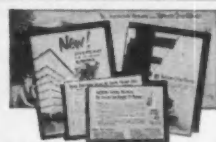
At the University of Southern California, John Hamilton, whom I had heard the previous week in a recital of compositions, by three USC professors, for harpsichord and recorder, played his graduation recital on the harpsichord. The instrument he chose for the occasion is a Maendler-Schramm, made in Munich. Mr. Hamilton, a husky-handsome, nervous young man, lets his nerves take care of themselves in little jerky mannerisms which do not impair his workmanship at the keyboard. Like most good American players he maintains, apart from these idiosyncrasies, a manner of impeccable calm, and if he allows a mistake, corrects it without fuss. We may believe that a Polish temperament in some mysterious way produces better music, but we allow few privileges of temperament to our native keyboard athletes, which is perhaps one reason why few American pianists successfully crash the big time. The suppression of any outward display, more than we expect of a good ball-player or competitive golfer, ties up the emotions in the innards, causing overheating and deterioration of the motor. A soloist is entitled to his temperament; he has strained for perfection, as he understands it, and any failure to realize the sort of perfection he wants—whether or not it be what I want—should entitle him to the same privileges as a touring tennis who cusses out the ball boys.

John Hamilton had chosen for his graduation recital the following admirable program: J. S. Bach, Fourth Partita and Toccata in C minor; Sweelinck, *Unter den Linden grüne*, a lovely piece; Couperin, *Passecaille* from the Eighth Order; and four Scarlatti sonatas, from the Kirkpatrick edition, paired in C minor (K. 115 and 116) and in C major (K. 132 and 133). Mr. Kirkpatrick claims, on evidence not clear to me, that he has reassembled the

(Continued on page 8)



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## MUSIC

(Continued from Page 7)

Scarlatti sonatas in their chronological order of composition; his *K* (Kirkpatrick) numbering may be expected to replace eventually the quite arbitrary numerical sequence imposed by the standard Longo edition. The current vogue of the sixty sonata selection, edited by Kirkpatrick, is already opening a new channel of programming, replacing the twenty-five sonatas, from the Longo popular edition, which were about all one formerly heard of the original 550. My own choice of sixty sonatas would differ from Kirkpatrick's, except it might be a dozen. Better to own the full Longo edition and consult the Kirkpatrick, which has the more accurate text. Longo believed it his duty to remove from his pages any originalities of Scarlatti's notation the sound of which might give modern listeners offense.

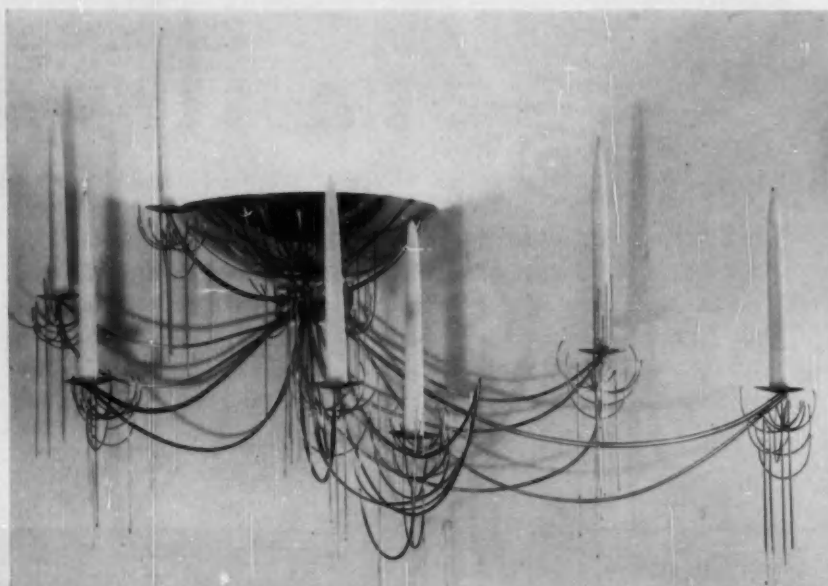
From the first mordent Mr. Hamilton's attack on the Overture of the Bach Partita commanded close attention. The rising and falling scales slid in masses of coordinated resonance; the notes after the dot entered late, doubling the rhythmic impact; the slower contrasting passages avoided the easy out of an indeterminate staccato, each note being sustained its proper value, the placement the more emphatic as it lay against the dotted rhythm. Here, with the first page, is a player who knows how to make the harpsichord sound.

The big fugue of the Partita swung along in fine freedom. It was a pleasure to be able to hear, for a change, as it is now pleasant to describe, a performance of Bach which avoided all the obvious misconceptions, so long the fashion, and put in place of them nearly always the correct methods. Mr. Hamilton has studied harpsichord with Alice Ehlers, organ with Clarence Mader, and a summer ago coached I am told with Wanda Landowska. He has learned the best each can offer; I shall not diagnose the faults of each that he has put aside. The great Allemande of the Partita went as slowly

as it should, without being ponderous. The Courante sprang along in a fine altered rhythm. The rhythm sprang, indeed, a trifle too easily the basis being indicated by the title as French, not Italian. It is convenient among players a little out of patience with Bach to insist that he did not care or did not exactly indicate what he wanted, that he contradicts himself in successive versions. The Courante involves an Italian flowing with a French delaying rhythm. Entries could have been more delayed, displaced tones more dwelt on, instead of being throughout all grace and brilliance. In the Partita Bach is giving of his superabundance, compounding styles, ideas, methods, indications. Our awareness of the stylistic abundance of Bach is merely at the threshold. If you do not believe me, condemn yourself to sit through one of the several albums of the Partitas that pianists, avid for a rapid commercial compromise with public judgment, have all too easily put out. Public judgment, not yet able to perceive to any satisfaction what it wants of these gloriously formal works by Bach, has never received them to its bosom, as it received the virtuosic exuberance of Landowska's first production of the *Goldberg Variations* or the halfway but all musical readings of the *Brandenburg Concertos* as played under the direction of Adolph Busch. These performers, searching for a true style, made a style, a great if not yet the true one, and have been rewarded by the adulation of those who prefer to imitate a good reproduction, instead of returning to the original to search for more.

But I do not wish to enlarge a suggestion of possibility to the degree that my praise should seem less than admiring. The Air was played as I would do it myself, had I Mr. Hamilton's trained fingers. About the Sarabande I would be more critical, though again in admiration, savoring the apposition of two types of altered rhythms, while disagreeing with the contrary rhythm Mr. Hamilton set against the clearly notated alterations, both slurred and dotted, prescribed by Bach—these last were as they should be. To disagree and be

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able, after a performance, to discuss matters of so much delicacy, while yielding to the performer his equal part in the discussion, as if he worked from knowledge, is to enjoy with a satisfaction too seldom surviving after a public rendering, the elegant technical display that is the outward pleasure of Bach's art. It is possible, of course, that Mr. Hamilton reaches these effects by intuitive musical taste rather than through knowledge. Even so, one may presume a certain pushing of his taste.

So against the Menuet I would offer a similar disagreement. The fugal Gigue was brought off with all the flair anyone could wish.

(A while later I tried over again the record Ralph Kirkpatrick has made of the same Partita. Stiff like unoiled machinery, the chords bunched like piano playing, some parts clumsy and some embellishments not brought off. How much farther into the music John Hamilton can take us. And how much farther there is still to go!)

Except some cavil about the slow section of the Toccata, which leaned towards pianistic romanticism, I have only praise for the clarity and note-across-note precision of the paired fugues. Ability to play Bach counterpoint, clearly, at such speed, while avoiding the easy dodges of doing the thing fast, requires a skill that is not only in the fingers. Another objection does come to mind: the boom as of slamming furnace doors, an awesome sonority from a good instrument but not to be allowed to serve for the dramatic cadential chords that divide the sections of the fugue.

Mr. Hamilton has learned from his teachers the bad habit of relying too often on deep sonority instead of color in his registration. (Landowska established the tradition by her openly expressed pleasure in the resonance of the anti-historical sixteen-foot stop. All of us have shared her pleasure, but some, having heard the same sound too often, indiscriminately used, are tiring of the effect. Not one of the harpsichords I saw in the Metropolitan Museum has such a stop). Mr. Hamilton does not overdo changes of registration, another common fault, but he fails to make full use of registration in many possible lighter combinations, which relate the harpsichord to its plucked ancestors rather than to its collateral descendant, the modern piano. He is aware of the uses of the broken chord and cadence, so that his choice not to use one or the other must be deliberate. (Mr. Kirkpatrick seems scarcely to have heard of them). I question his judgment or imagination more than his right in choosing to settle so often for the dull impact of a chord instead of a more colored registration and elaborated cadence.

At this point in the recital Mr. Hamilton played me a hard trick: for the Sweelinck Variations, which more than any other item of the program had drawn me to his evening, he substituted a repeat of two pieces from the earlier contemporary music program, Halsey Stevens's Partita for harpsichord and Daniel Pinkham's Concerto for harpsichord and celesta. Listening to the Partita confirmed my earlier report. Halsey Stevens has labored indefatigably, without bringing off his good intentions. His slather of notes, like rubbings from the tombs of the masters, remains all on one level of design and will not sound. The Pinkham piece pleased me at first acquaintance; it does not suffice, at a second hearing, as music. It is the same sort of neo-rhythmed neo-classicism so many well-trained composers go on putting out, disembodied linear writing that hangs on an occasional out of the way harmony or instrumental shock, in this case the momentary attraction of hearing the celesta well played as a solo instrument. A good piece to program once.

Apart from the single disappointment, the program went as scheduled. The big Couperin Passecaille from the Eighth Order was given a majestic reading. Though it is an invulnerable piece that will stand by itself in any circumstance, I disagree emphatically with the lazy-minded, the same who will have it Bach did not, when he changed them, know his own embellishments, as a poet may set down, now here, now there, an ambivalent comma, that the Passecaille does not stand much better in its proper location as part of its entire Order, the whole among the supreme creations by any composer for the keyboard.

The concluding set of Scarlatti sonatas left me feeling, as often after hearing the sonatas, how much more interesting it is to play the sonatas than to listen to them. As keyboard music they are less demanding than exacting. Scarlatti used to say that "as Nature had given him ten fingers, and as his instrument had employment for them all, he saw no reason why he should not use them." The antithesis to German music, the sonatas offer no surface resistance to

the ear. They do not combine parts or appeal dramatically to the interpretive intellect. Such emotion as they present is reflective of the life around them, a way of living very different from our own. They are not pure music; they are as firmly fixed in native pattern, in relationship to the mind and sounds of Spain, as a roccoco cathedral, not vast and gothically mystical but limited, sun-bright without and shadowy inside, taut design under repetitious ornament, odorous of folk-gossip daily chattering within. Passages may be found as gauntly naked and as gaudily overmantled as the Spanish saints, gorgeous or bare as the two aspects of Spanish civilization. Peasant song and common instruments reverberate through them. Scarlatti said that he "imitated the tunes of carriers, muleteers, and common people." These are the delights, the fascinations, the darker corners of the sonatas, work of an uncomplicated genius who saw by hearing. When you believe you have him all on the surface, you are mistaken. He is capable of ecstasy and languor, passion and cool strumming, sex and dalliance, solitary rooms and processions, dance and murder. But no deliberative reason, no philosophy. To play the sonatas too rapidly is to lose them. Mr. Hamilton eased through the more complex, cross-grained passages, placing each tone as it should be but so rapidly there was no relish for the ear. A good performance of Scarlatti should suggest speed without giving in to it.

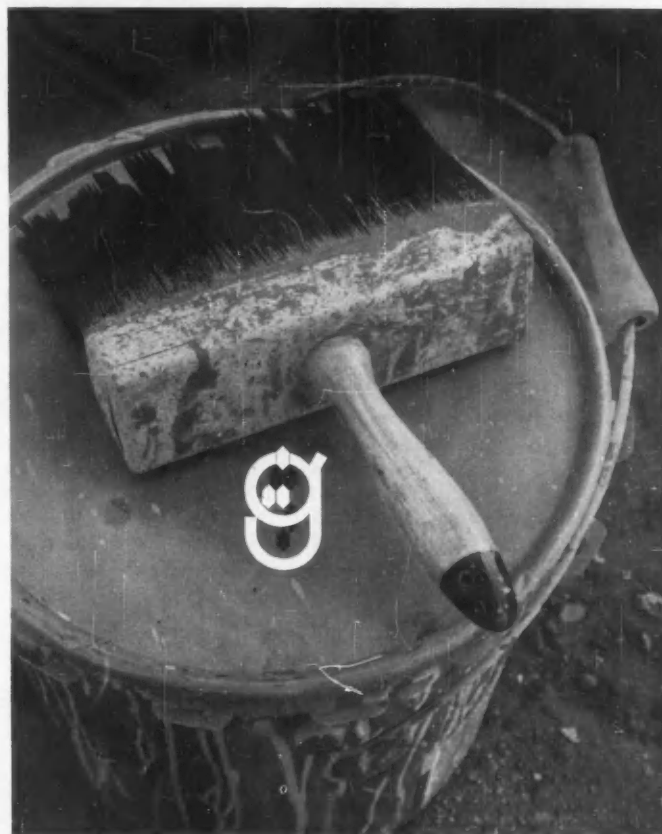
I had thought of calling for the Sweelinck as an encore. Instead we received more Scarlatti, which as a technical display, of the performer more than the composer, obviously delighted the audience. The performer in any case was too stimulated by his virtuosity to return to the soberer delights of Sweelinck. I hope to collect the debt from him on a future occasion.

Readers who have gloomed along with me lately may be happy to observe I can still be pleased.

The recordings of Bach and his predecessors made some years ago by Carl Weinrich for Musicraft have served many of us for a standard of organ-style as against orchestra-style playing of the organ. They showed also, in matters of inflection, an awareness of possibilities in the rhythmic organization of the music one would

(Continued on Page 11)

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**ART**

(Continued from page 6)

which unified, vitalized and increased the mystery of his landscapes.

There is little to be said about later "movements" in British painting. Most British protests and movements since have been largely carried by the word. Even Wyndham Lewis' wild Vorticism was more literary than visual. Individual painters (often Scottish) are moderately interesting (McTaggart, Hitchens, Smith). Sickert is represented with, among other paintings, his portrait of Sir Thomas Beecham, the inspired ancestor of Bacon's portraits. Victor Pasmore who recently abandoned his post-19th century landscape art in favor of abstraction is a minor master, while Sutherland emerges the most over-rated of England's painters.

The exhibition at the E. A. Silberman Gallery presents works by artists who cannot match their counterparts in Europe and above all in America, for quality. John Piper, Roy de Maistre and Sutherland uphold the literary tradition, and William Gear (tight dry abstractions) Ceri Richards (scrubby, symbolic abstractions) and Nicholson uphold the "abstract" line. Only William Scott (born in Greenock Scotland) shows a relatively interesting canvas: a generous red nude filling a large horizontal canvas.

Contemporary British sculpture fares better in the exhibition at the Galerie Chalette. Here the younger generation of artists who began their careers after the war is liberally represented. There are even voices which speak for those "temperaments" in England which refuse to submit to the "national character" myth.

A raucous, persistent voice is that of Edouardo Paolozzi, the Scotch-born sculptor of Italian descent who has been asserting his temperament with considerable effect in England though still more or less disdained by the authorities judging from evidence in New York. Paolozzi is an angry man and his visual invective is aimed at the forces of reaction in England. For that reason, his work is at times hasty, thrust out in a gesture of protest. By nature an impulsive, curious artist, Paolozzi has pursued many ideas, sometimes recklessly, prodigally. He is intensely interested in the phenomena of American culture, and lack-of-culture as exemplified in the sensational magazines and the more shockingly clichéd movies. He tends to explore the underside of life, seeing the arteries

beneath the skin, the bowels of urban life, the rotting institutions, the boundaries of the sane and insane, the individual closets of skeletons. Related to the artists in France who cultivate "l'art brut," Paolozzi, like his French counterparts, has found simple, rough, seemingly childish symbols in which he has encased his anger and criticism of "nice" art.

Because of this strong intention, Paolozzi's work stands out in the Galerie Chalette show. It is beastly, compelling, haphazard, impetuous. It is made up of rubble, of cruelly torn shreds, of jagged hunks of metal which hold their image prisoner. Two standing figures in bronze, their bones showing and their flesh corroded, are in fact among the strongest images in the show. Shin bones and arms are like the exposed shafts in architecture. (It is in Britain after all where the "new brutalism" in architecture has such a strong hold.) These figures stand frontally, an affront to the agreeable tradition of figurative English sculpture.

There are other sculptors, less vigorous but no less excited, in the show. Young Robert Clatworthy, whose baroque figures are in the Rodin tradition, moves toward a large, daring conception of the figure as a complex of bulges driving into space. Bernard Meadows, Kenneth Armitage and Reg Butler all hover on the edge of a true break with tradition and are hampered only by their discipleship to Henry Moore. Moore by the way, for all his unevenness does, in the end, make a strong showing. His polished Helmet head of 1950 and a small mother and child contain the germ of almost all of the younger works on view with the exception of Paolozzi and the dry constructivist, Adams.

A fitting contrast to the British temperament is the American character of the work of Edward Dugmore showing at the Stable Gallery. Dugmore was born in Hartford, Connecticut in 1915, began his studies at the Hartford Art School and drifted, after the war, to California where he worked from 1948 to 1950, strongly under the influence of Clyfford Still.

Dugmore had the good fortune to be on the scene during the years when San Francisco enjoyed its first sprint into the avant-garde wilderness. Clyfford Still and later Mark Rothko were establishing a prerogative which the young painters could exploit. Dugmore and all the others were able to advance to horizons opened by the senior masters.

The so-called Pacific Coast school of painting takes its place in the national picture as part of the communal effort after the war to break new ground. Dugmore is among the first generation of painters freed from the form-content struggle, free to express his feelings in terms of paint alone.

At first, Dugmore explored the possibilities of space as postulated by Still and Rothko. In terms of sensibility he was closer to Rothko, seeking by means of large, nearly static void areas of color to create a psychological illusion of illimited space. Later, still using the lateral plane and occult balance of his earlier works, he began to activate his canvas, creating movement with texture and colors. This present show comprises large, sinewy canvases marked in nearly every case with drifts of vertical strokes. Color and the length of stroke determines both the motional tenor and the actual depth of the composition.

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Curiously, although Dugmore is obviously not in the least concerned with "reality," most of his works refer unconsciously to real space: there is always the sense of the baseboard, the horizontal plane on which the spectator stands and by means of which his associations are called into play.

The rhythms in these canvases are similarly distinguished: natural rhythms of leaves in wind, rivers rushing to the sea, markings on trees and animals. There are, in short, definite suggestions of nature, of perceived phenomena. But it is clear that none of these specifics were in the original conceptions of these paintings. I would conjecture that Dugmore works, like the New York abstract expressionist, from an initial undefined emotion registered first in sensuous oil sketches. Later, the sketches suggest a mood to him and he adjusts, heightens, subdues until harmony of color and movement "feels" right. In this he reaches for the mysteries underlying nature without ever stating to himself, as older painters might, that he is reaching for mysteries.



Edward Dugmore  
Courtesy of the Stable Gallery

A large untitled painting predominantly in grays, silvers, blacks has the closest relationship to normal perspective. Yet, it is completely "pure" painting. Dugmore cuts his plane with a horizontal band three-quarters of the distance from the base, dramatically cutting the vertical upward flux of forms. A gloss of cherry reds, flashes of blue suggest illumination. Tiny vermilion accents dart determinedly from corner to corner. The whole is bound by insistent echoes, so closely organized that color carries the composition while measure of stroke, texture and varying color intensities determines the mood. Dugmore's color has become fuller, more vivid, more substantial in the building. Deep scarlets, fire reds, asphalt blacks are created with repeated overpaintings which, in spite of the artist's care, retain their look of exuberance, freshness. Dugmore really loves his *matière*, and uses it well.

In a different tradition, Julio Girona, Cuban-born resident of the United States, shows the impact of the American idiom, particularly that derived from Gorky. His paintings at the Bertha Schaefer Gallery are most personal in their warm southern color laid on in thin but luminous areas. Girona is primarily interested in the effect of organically conceived forms placed in abstract contexts. He combines light linear touches with broad color areas and occasional flashes of the light of the canvas. When he finally moves out of the careful composing, and allows his color to speak totally, without the aid of supporting line, Girona will probably take his place among the leading younger painters in New York.

#### MUSIC

(Continued from Page 9)

never imagine when listening to E. Power Biggs. Now under the aegis of Westminster and personally attended by my friend of correspondence Kurt List, Mr. Weinrich has started out to record the complete organ works by Bach.

At Princeton this summer I was fortunate both to play for Mr. Weinrich two taped examples from our own performances of older music for clavichord, harpsichord, violin, and voice by Wesley Kuhnle, Sol Babitz, and Georgia Laster, and to sit beside the steps of the chapel organ while he practised for me a number of the Bach works he was about to leave for Europe to record. The Skinner organ of the Princeton Chapel, as I knew it, was one of the most satisfying display organs of the twenties. Mr. Weinrich has rebuilt with new pipes from Holland and Sweden that quarter of the instrument which is all one needs for Bach—more may have its value, but it is the value of twentieth century orchestration, not of Bach. The sound tumbled from the high stone walls and vaulting of the cathedral-sized chapel in cascades of clearly differentiated streams, no mere rumblings in

the basses, no merely swelling confusion of mechanically compounded harmonics—as pure as the lights from the fine modern stained glass of the windows. The sharp attack of the unnicked pipes stirred me as the boom of his motor stirs the sports car enthusiast. The habit of modern organ builders has been to design pipes intended to release sound as I have heard an eminent conductor say of the Boston Symphony strings, without attack.\* Now the tendency is being reversed. As the attack was forceful, so each line, each distinct part as Mr. Weinrich played it could be heard and assembled by the ear as an integral movement within the composition, not merely a harmonic addition to a welter of sound, however gorgeous.

My enjoyment of the four records of the Bach series Mr. Weinrich has so far issued was at first more limited, and I reserve a number of objections to his way of playing them. Before proceeding, let me add that this is in my opinion the best organ-Bach on records—with one exception, the recent recordings made by Albert Schweitzer on the Gunsbach organ. Since Dr. Schweitzer does not presumably intend to record the complete works, though he plays, at a great age, miraculously, as well as ever, Bach enthusiasts will do well to concentrate on Weinrich, using the occasional Schweitzer issues for comparison. Several other sets are available; Mr. Weinrich is not the only organist who is recording the complete organ works. The cycle of the Bach organ works, like the cycle of the Beethoven piano sonatas, needs to be heard in many contrasting performances. The problem of Beethoven style are by no means settled; the problems of Bach style still less. Mr. Weinrich's scores present a vivid testimonial of his efforts towards the solving of these problems, the pages interleaved with inserted manuscript copies of his successive tentative solutions. So much eager companionship begets some mannerism in the searcher. One mannerism Mr. Weinrich demonstrated to me, a limping or "pelican-wing" sort of slow shake, occurs often in his performances and always, to my ear, regrettably. The nature of the

\*The current notion of a "great" symphony orchestra holds that its tones and instrumental qualities should blend imperceptibly like the colors of a color organ. This was not the idea of the composers who wrote the classic symphonies, nor does it comport with the methods of our most distinctive conductors. "Beautiful tone" is a saving virtue of the second-rate.

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shake is to move more rapidly than the accompanying notation, to intensify rather than delay the movement. The slow-beating Italian vibrato, a vocal embellishment combining weight, displacement of the passing note, and heavy accent, can be used effectively for keyboard in the right place, but not often. This embellishment, though well documented, is little known and rarely tried. It also is a means of intensifying and quite unlike the soft, "pelican-wing" slow shake that merely draws out the embellishment, retarding without heightening or defining the surrounding passage.

In long shakes, which fully played and ended with a turn make a vigorous dynamic contrast to the accompanying parts, Mr. Weinrich has a bad habit of dropping off too soon, at some indefinite place in the middle, leaving a hole where there should be a shock of harmony and movement. The reason for this and for his habit of pointing a line by staccato, it seems to me, lies in his preference for too steady an accent on the beat, a grave fault in Bach-playing, where the effect of steadiness should be obtained by a continuous flexibility of beat, a little more, a little less, combined with a dwelling on the passing-note and a flowing towards and away from decisive points of inflection. Played in this way the lines are not merely separate but convey their individually distinctive expressiveness by counter-rhythm. Bach on the organ does not so much sing as speak, each line sweeping from point to point with the long tidal inflection of blank verse properly spoken on the stage. These are some of the evident faults that stand in the way of my acceptance of Mr. Weinrich's playing; only great virtues could overcome my objection to them and leave me, as I am, enthusiastic.

Then, too, there is the difficulty that in hearing organ music from records one has the tone but not the vital presence of the sound. The Bach organ is meant for a church building, preferably with stone

walls and height; the music mixes and blends in large space. Hearing it from records one has the sound out of a single aperture, a performance only. About all that can be done is to make sure that the recorded tones are as free of unwarranted intrusions, echoes, periodic vibrations, which are the acoustic weakness of churches, as can be managed. To make a good record the organ and the church space should be in vital agreement. After much searching Mr. Weinrich settled on the organ of the Varfrukyrka in Skaenninge, Sweden. To go so far abroad he must have had good reason; Mr. Weinrich is acquainted with many organs and their acoustical surroundings. For several weeks each summer he has taken over the church; the adjacent Town Hall has granted him space for equipment; and traffic has been diverted from the surrounding streets. The plan is to produce organ records as free of interference, the sound as resonantly in agreement between the instrument and the building, as it is possible to manage.

The result has only one serious flaw, a lack of perspective. The organ is heard absolutely, without foreground or background, as if all the pipes and all dimensions of the sound were equally present before the recording microphone, like the instruments of a quartet. The Schweitzer Gunsbach recordings, by comparison, while almost equally pure, retain a distinct perspective, a feeling of foreground and background, of recession and jubilant coming out again, that links the music to its native habitat in a church.

If the lack of perspective in the Weinrich recordings may in that respect be thought of as a flaw, it is also, for the domestic listener, a virtue. The music in all its parts can be penetrated by the ear as accurately as if it were indeed chamber music. One has the sound completely present, all equally in the foreground, and nothing else. Notably in the recording of the *Little Organ Book* the music is allowed

(Continued on Page 32)

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Even in countries where the concept of freedom of information is accepted, restrictive measures have in many instances been imposed ostensibly for the protection of the common interest. This fact makes it all the more necessary to safeguard this freedom against encroachment and attempts to curtail, cripple or even destroy it by legislative or administrative measures.

On the other hand, the misuse or abuse of this freedom may constitute a serious threat both to the community as a whole and to individual citizens, and unless the law provides sufficient means of protective action and redress, the private citizen is left without any defense against the powerful organs of information.

It follows that the problem here, as with human liberty in general, is to regulate this freedom without destroying it. Though a great variety of systems are conceivable for this purpose, two main trends can be distinguished. Countries committed to the principle of freedom of information are moving along similar lines and have adopted legislation which, while differing in details, has the same starting point and seeks the same results. On the other hand, the legislation of countries where information media are regarded as having a social function which should be directly supervised by the State, moves along different lines.

Obviously, a balance must be found between the freedom to seek and disseminate information and the necessity of protecting the individual and the community as a whole against misuse of this right. Therefore most countries have promulgated legislation enabling the authorities to intervene in case of need.

In general, the publication of certain types of news endangering national security is everywhere liable to punishment; while publications offensive to good morals expose their authors to penal sanctions. Press laws almost everywhere tend to protect family life, and information likely to impede the course of justice, contempt of court and similar offenses exposes the author to more or less severe penalties.

Freedom of information is constantly faced

with the possibility of intervention by the State. By claiming that it is necessary to prevent the diffusion of false or distorted news, to prohibit propaganda subversive of public order or the existing system of government, to protect youthful readers, to maintain high standards of morals, to uphold religion and punish blasphemy and so on, the State can and often does intervene, and this may easily become permanent, impeding the free publication of information and opinion.

It follows that no constitutional or legal provisions as such can guarantee freedom of information unless a people's fundamental conception of society recognizes that the best government is that which allows citizens to form and express their own opinion on all matters, including the government, and unless that conception pervades the entire fabric of national life.

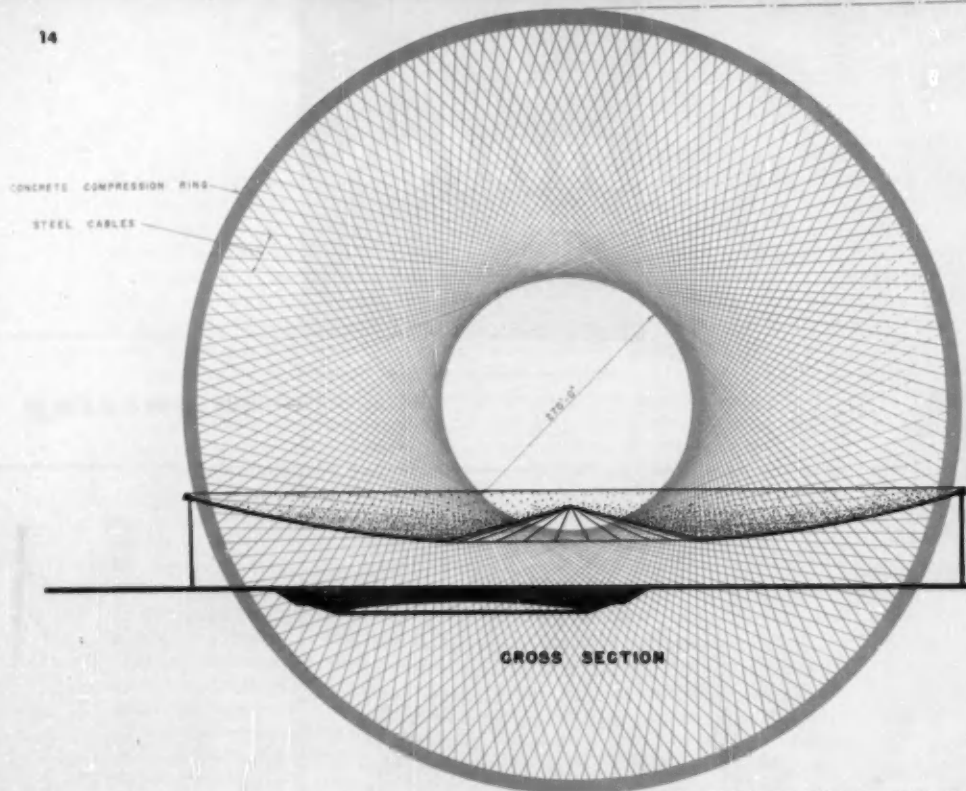
To say that every man is entitled to freedom of expression subject to consequential penalties for abuse is not enough and, indeed, may be dangerous. It is like telling a man that he may say whatever he likes, reserving to yourself the right to bash his head in if you do not agree with what he says. Restraint in the application of consequential penalties must be regarded as a vital ingredient of freedom of information.

Perhaps more than any other human right, freedom of information lends itself to extremes of abuse and repression. It is not easy to indicate precisely where freedom ends and license begins, or, even if this could be done, to indicate where license begins to be a "clear and present danger." The bewildering variety of libel laws and press laws throughout the world shows how complicated the problem and the present situation are.

Nevertheless, it is clear that such laws, together with the practices to which they have given rise, actually determine the degree of freedom of information which exists within each country, as well as the highest common denominator of freedom which is possible in the world. Therefore a detailed study of this difficult subject would be useful in showing the possibility of establishing common standards within the framework of which a working compromise between freedom and responsibility can be achieved.

SALVADOR P. LOPEZ—UNESCO.



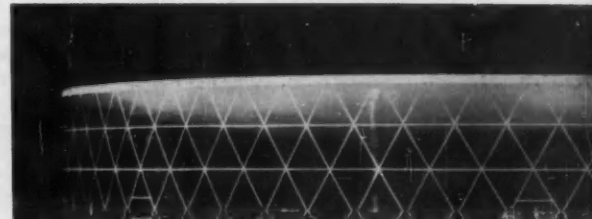


PLAN OF ROOF CONSTRUCTION

### UNFINISHED PROJECT FOR A SPORTS COMPLEX, 1954

The building is to house an arena which seats 12,000 people, swimming pools, gymnasium, skating rink, tennis courts, practice rooms, etc., in a cylindrically shaped structure 800' in diameter and 100' in height without internal columns.

The roof structure is made up of a concrete compression ring supporting steel cables in catenary. Over the cables, by means of movable hanging forms, a thin concrete shell is poured. This is prestressed by tightening the

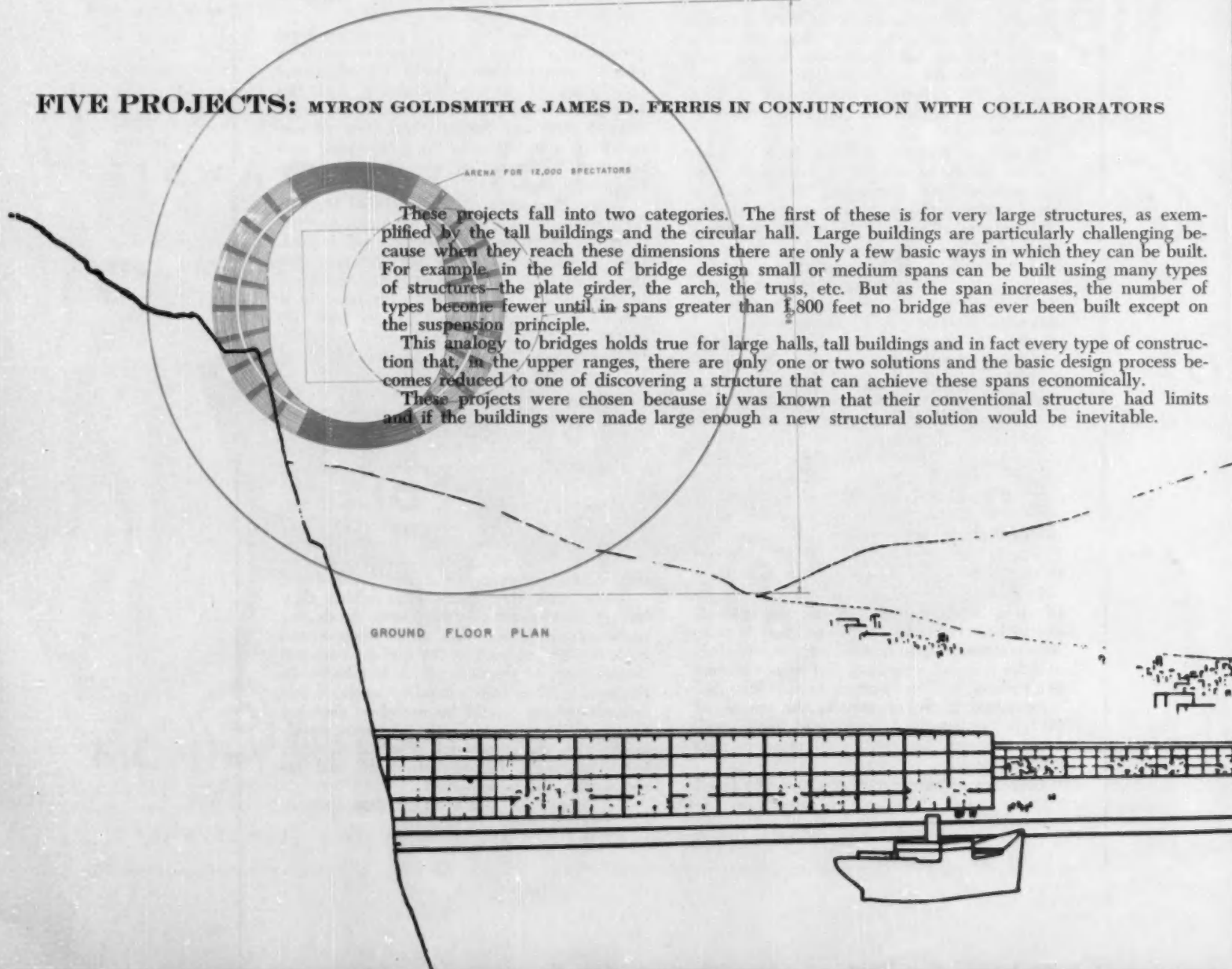


cables. The shell serves as a deck for the roofing and provides a rigid structure for wind and snow loads. The exterior walls support the roof and are self-bracing. Its members are subject only to direct tensile and compressive stresses.

The problem of large halls is primarily an economic one.

In this project economy is achieved by taking advantage of the high tensile characteristics of steel wire, and the economically favorable compressive characteristic of concrete.

### FIVE PROJECTS: MYRON GOLDSMITH & JAMES D. FERRIS IN CONJUNCTION WITH COLLABORATORS



These projects fall into two categories. The first of these is for very large structures, as exemplified by the tall buildings and the circular hall. Large buildings are particularly challenging because when they reach these dimensions there are only a few basic ways in which they can be built. For example in the field of bridge design small or medium spans can be built using many types of structures—the plate girder, the arch, the truss, etc. But as the span increases, the number of types become fewer until in spans greater than 1,800 feet no bridge has ever been built except on the suspension principle.

This analogy to bridges holds true for large halls, tall buildings and in fact every type of construction that, in the upper ranges, there are only one or two solutions and the basic design process becomes reduced to one of discovering a structure that can achieve these spans economically.

These projects were chosen because it was known that their conventional structure had limits and if the buildings were made large enough a new structural solution would be inevitable.

### PROJECTS FOR TALL STEEL BUILDING, 1948

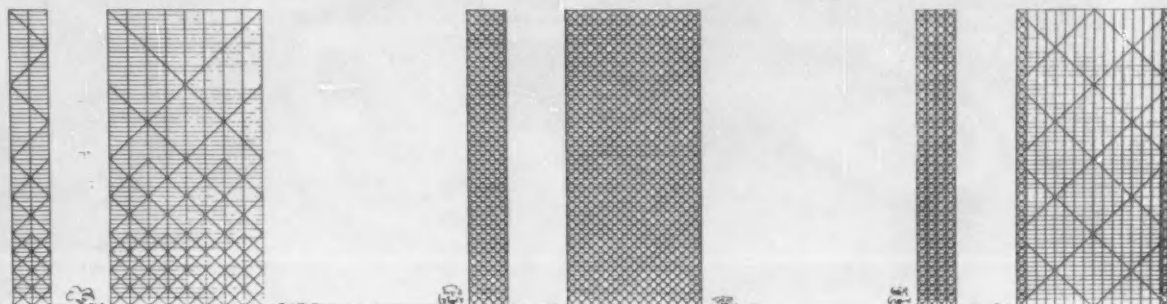
Tall, narrow steel buildings of conventional frame construction have serious bracing problems. Most of them are too flexible, resulting in cracked ceilings, partitions and leaking walls. Attempts at stiffening the framework by increasing the rigidity of its members are uneconomical and attempts at stiffening by means of internal diagonal bracing are limited because of the obstructions caused by this method.

The proposed solution consists of a diagonally braced external cage designed to resist both vertical and horizontal

loads.

Three variations are:

- (1) The number of diagonals increases toward the ground where the loads are greatest.
- (2) An overall diagonal system resists both vertical and horizontal loads.
- (3) A major and minor diagonal system resists the horizontal forces.

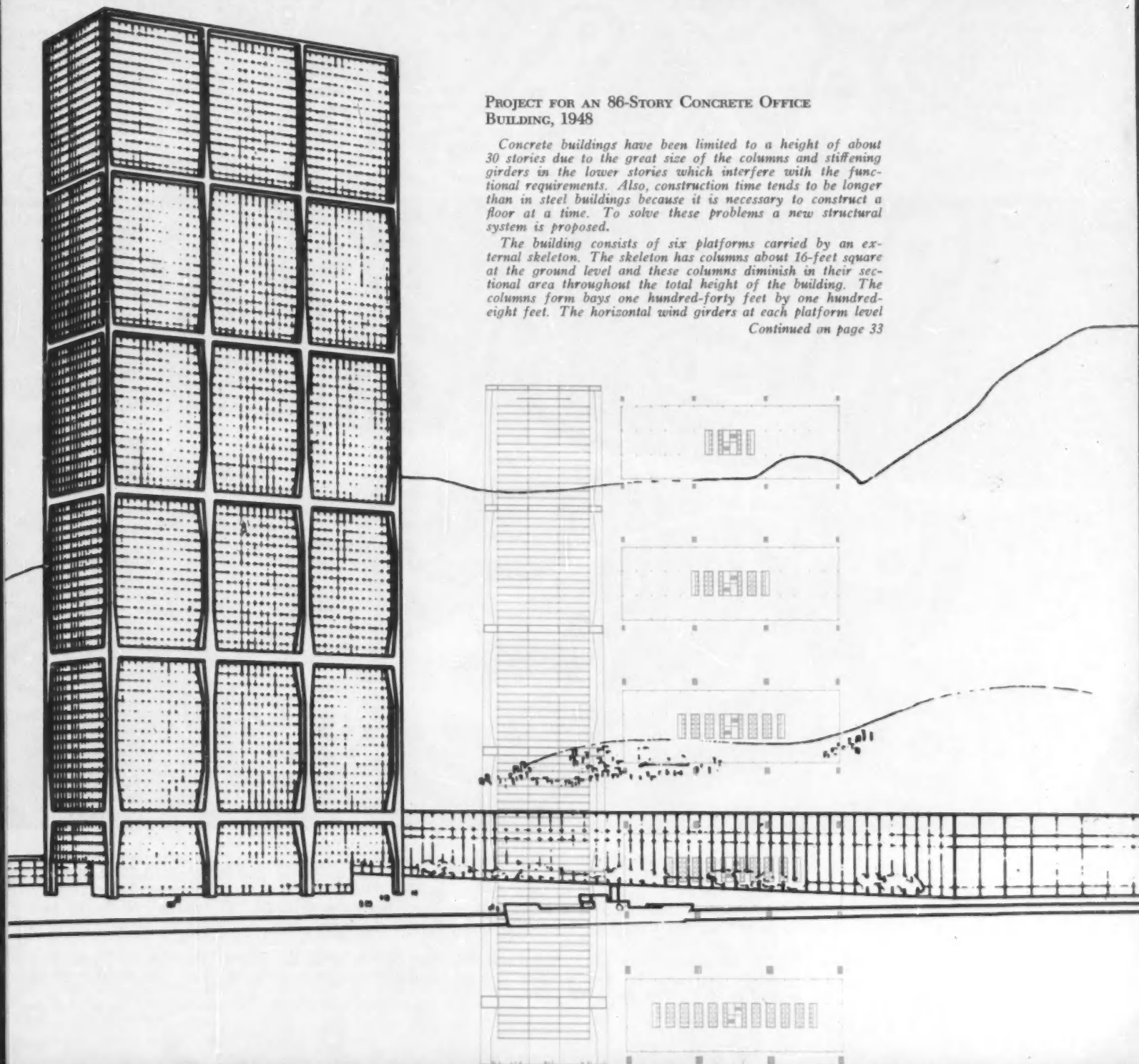


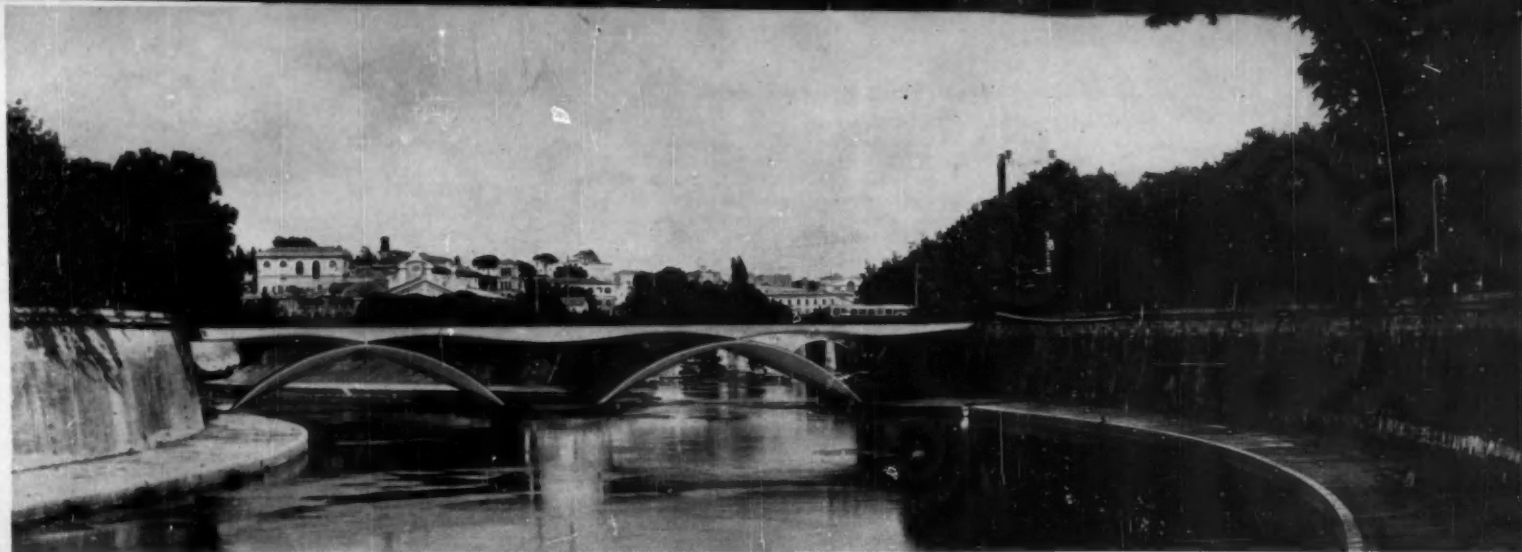
### PROJECT FOR AN 86-STORY CONCRETE OFFICE BUILDING, 1948

Concrete buildings have been limited to a height of about 30 stories due to the great size of the columns and stiffening girders in the lower stories which interfere with the functional requirements. Also, construction time tends to be longer than in steel buildings because it is necessary to construct a floor at a time. To solve these problems a new structural system is proposed.

The building consists of six platforms carried by an external skeleton. The skeleton has columns about 16-feet square at the ground level and these columns diminish in their sectional area throughout the total height of the building. The columns form bays one hundred-forty feet by one hundred-eight feet. The horizontal wind girders at each platform level

Continued on page 33





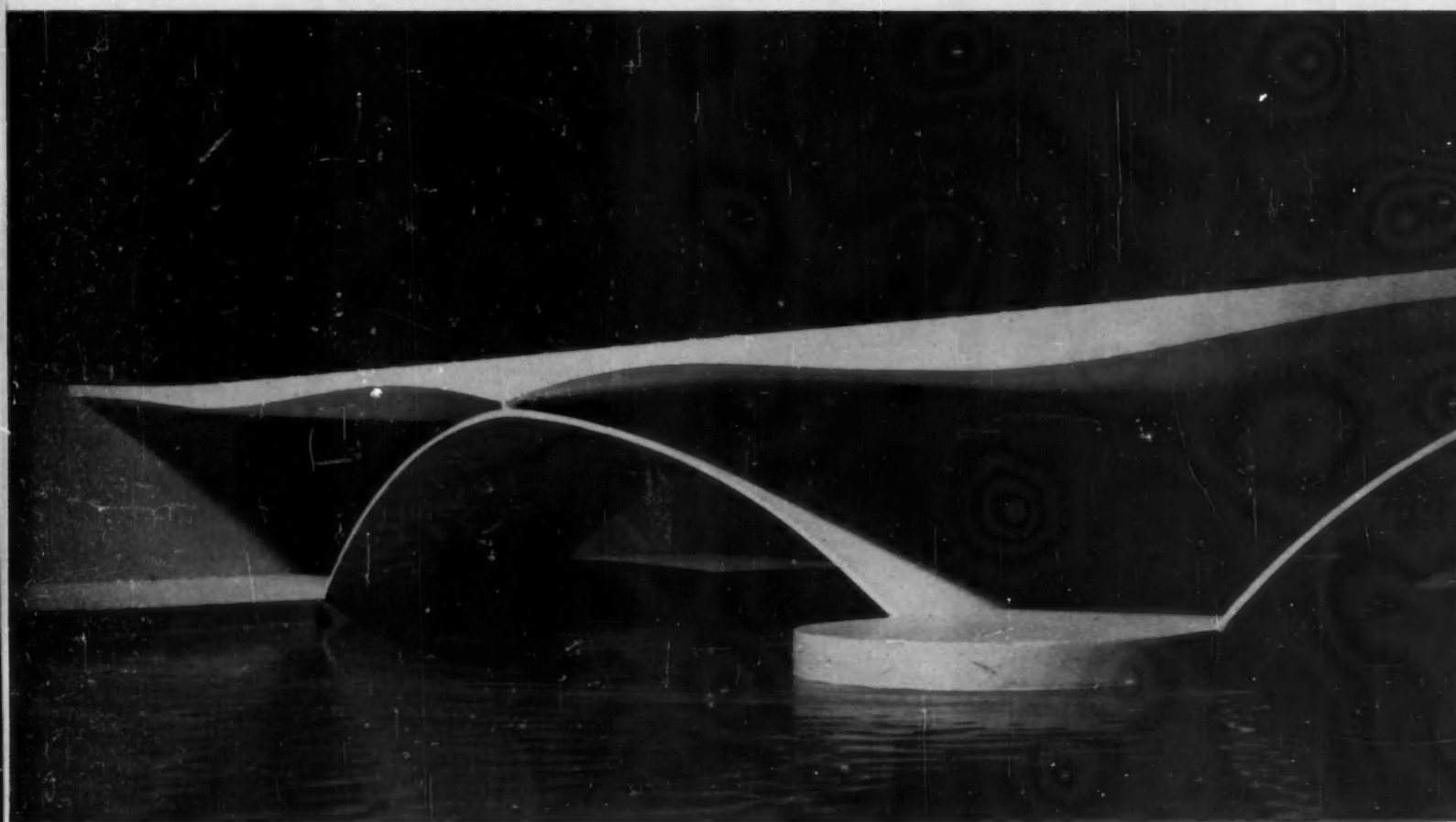
# COMPETITION FOR THE GARIBALDI BRIDGE IN ROME, 1955

Collaborators: Carlo Cestelli-Guidi, Engineer  
Bruno Zevi, Architect  
Domenico Gentiloni Silverj,  
Engineer  
Antonio Di Carlo, Architect  
Impresa Carlo Allegri,  
Contractor

*The Garibaldi bridge crosses the Tiber and connects two of the oldest and most characteristic Roman quarters. It is located between the Renaissance Sisto Bridge and the two original Roman bridges connecting the Tiberina island with the city. When the existing 19th Century Garibaldi Bridge was condemned, the City of Rome, because of the historical and artistic importance of the site, held an invited competition for a new bridge. They required a collaboration between an architect, an engineer and a contractor to submit a complete design and a bid. The program required that the abutments and central pier of the old bridge be reused. The problem facing the designers was to insert a modern bridge into a setting containing some of the most important monumental architecture ever built.*

*The bridge consists of two arches of cylindrical surface of 130-foot span shaped in such a way as to have the neutral axis coincide with the curve of pressure of the dead load. The arches are reinforced in the longitudinal direction and prestressed laterally. They are hinged at the spring line and have a great reduction of the moment of inertia at their apex, working essentially as three hinged arches. The deck consists of a hollow girder with a central span of 180 feet.*

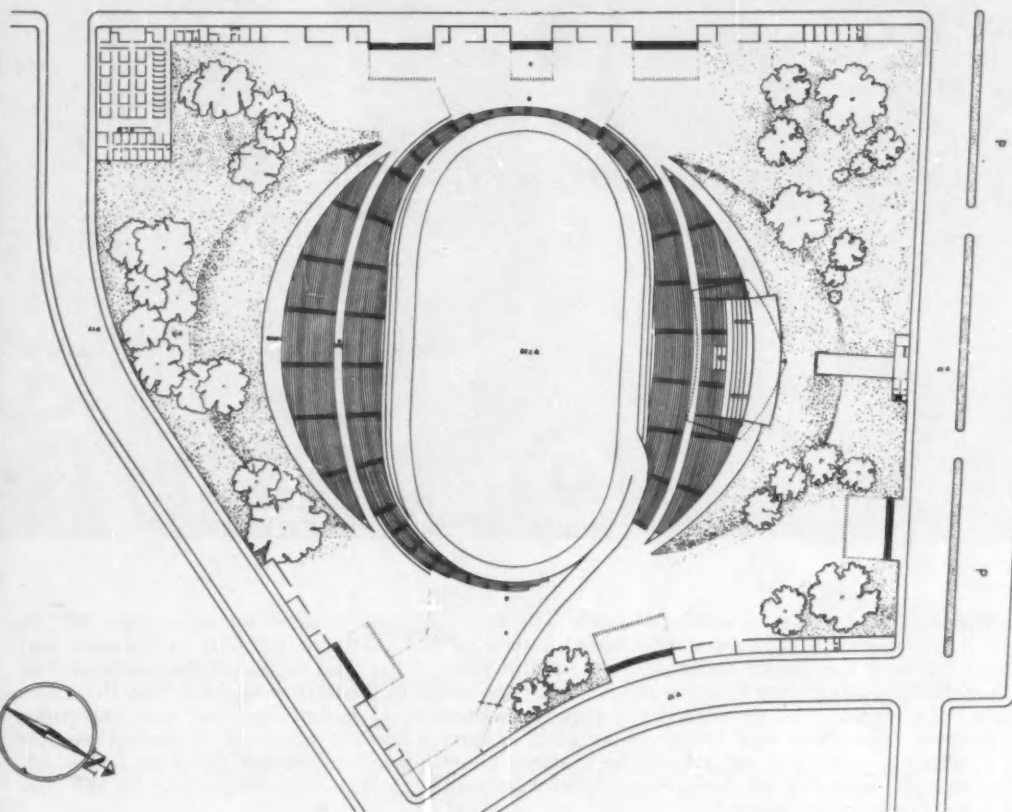
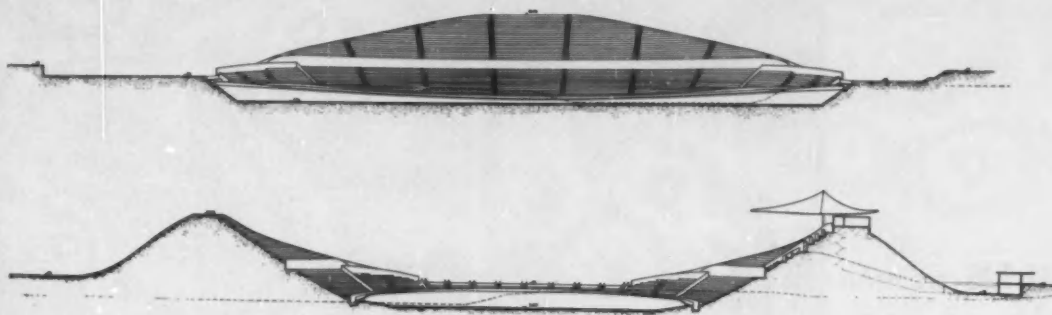
*It has 12 longitudinal ribs of varying thickness with a hinge in each end span. The hinge is blocked after construction and the girder resists the live load as a continuous beam on four supports. The shape of the deck varies in accordance with the requirements for moments and shears.*



The second category of projects, the velodrome and the bridge, have no such severe structural limitations and the designers were free to explore the lyrical or expressive possibilities of structure. But all of the projects have this connecting thread—they are based upon the belief that the architectural expression of a building must come from the structure. The variety of the projects show that this discipline, instead of being very limiting and arid, can result in great richness of form and feeling.

Goldsmith & Ferris were students of Mies van der Rohe at the Illinois Institute of Technology where they received their masters degree. Goldsmith subsequently worked as a structural engineer and in Mies' office for seven years.





#### COMPETITION FOR THE OLYMPIC VELODROME ROME 1955

Collaborators: Hilda Seleni, Eduardo Schameson, Architects

*In anticipation of the 1960 Olympic Games which will be held in Rome, the Italian Olympic Committee held a competition for a Velodrome for bicycle and motorcycle racing. The program fixed the form and dimensions of the track, that 19,000 spectators be seated in the open and 1,000 under cover. A number of objective factors fixed the double crescent form for the seating. 1—The track must vary in slope to counteract the centrifugal force of the racing bicycles and motorcycles. 2—The problem of visibility requires spectators' benches to be above the changing incline of the track. For these reasons the seating at the ends is much steeper, less desirable, and therefore, fewer in number than at the sides.*

*This complex form, difficult to build by usual means, would be constructed by excavating and filling the natural terrain. The canopy is a shell in reinforced concrete on three supports.*

*Toilets and locker rooms are located in low buildings on the periphery of the site.*

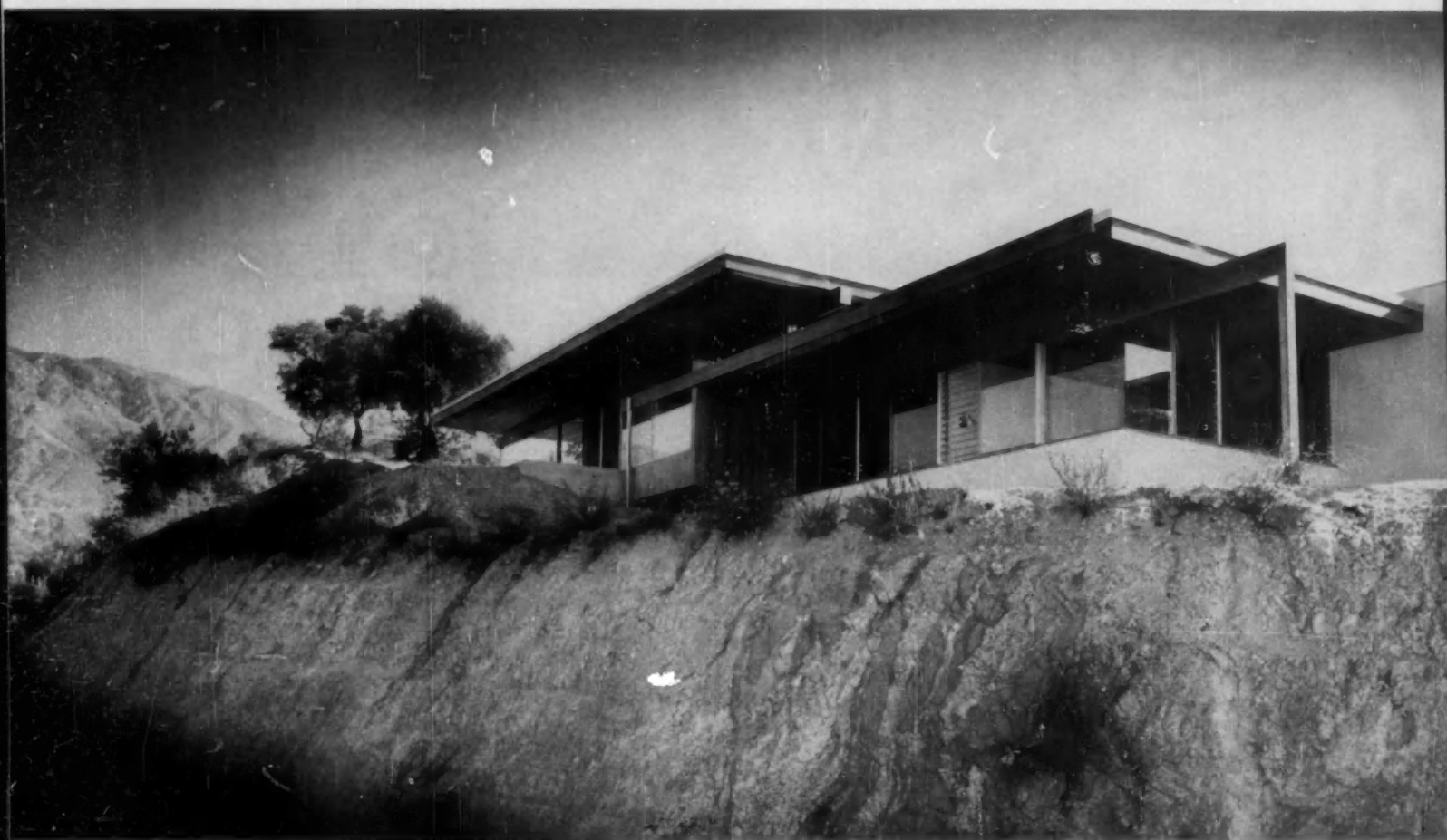
In 1953 he went to Italy under the auspices of a Fulbright grant to study with Pier Luigi Nervi. He is a licensed Architect and Structural Engineer.

Ferris worked with Philip Johnson and on industrial buildings with the Austin Co. In 1954 he went to Italy under the auspices of a grant and studied with Nervi.

The majority of the projects illustrated were done while they were working together in Rome. In this they collaborated with other architects and engineers, each of whom made their individual contributions.

They are at present with the San Francisco office of Skidmore, Owings & Merrill, where Goldsmith heads the Structural Engineering Department.

## HOUSE IN THE FOOTHILLS BY RICHARD NEUTRA



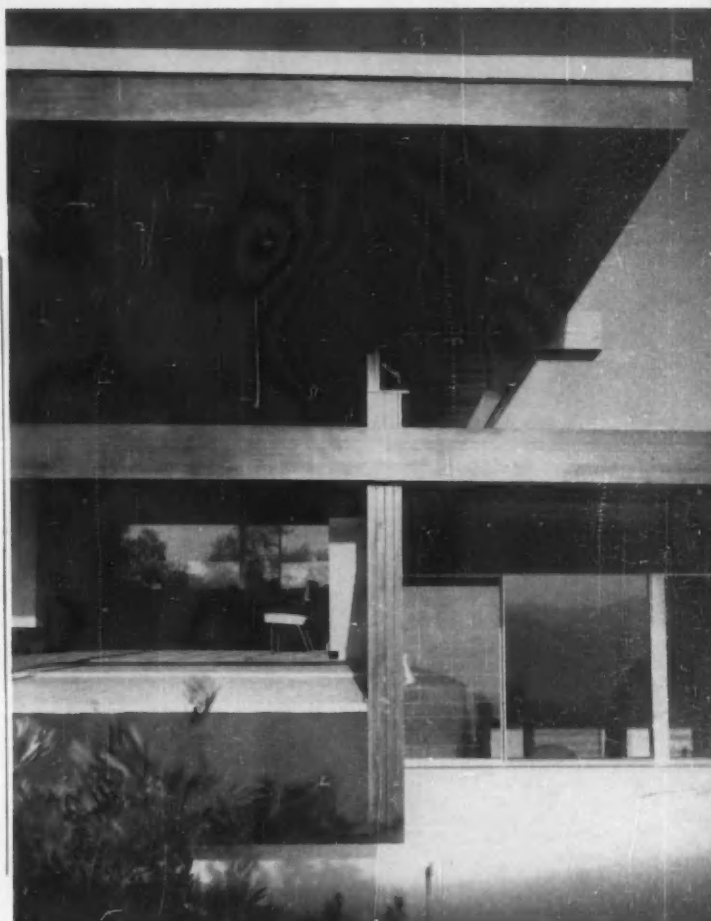
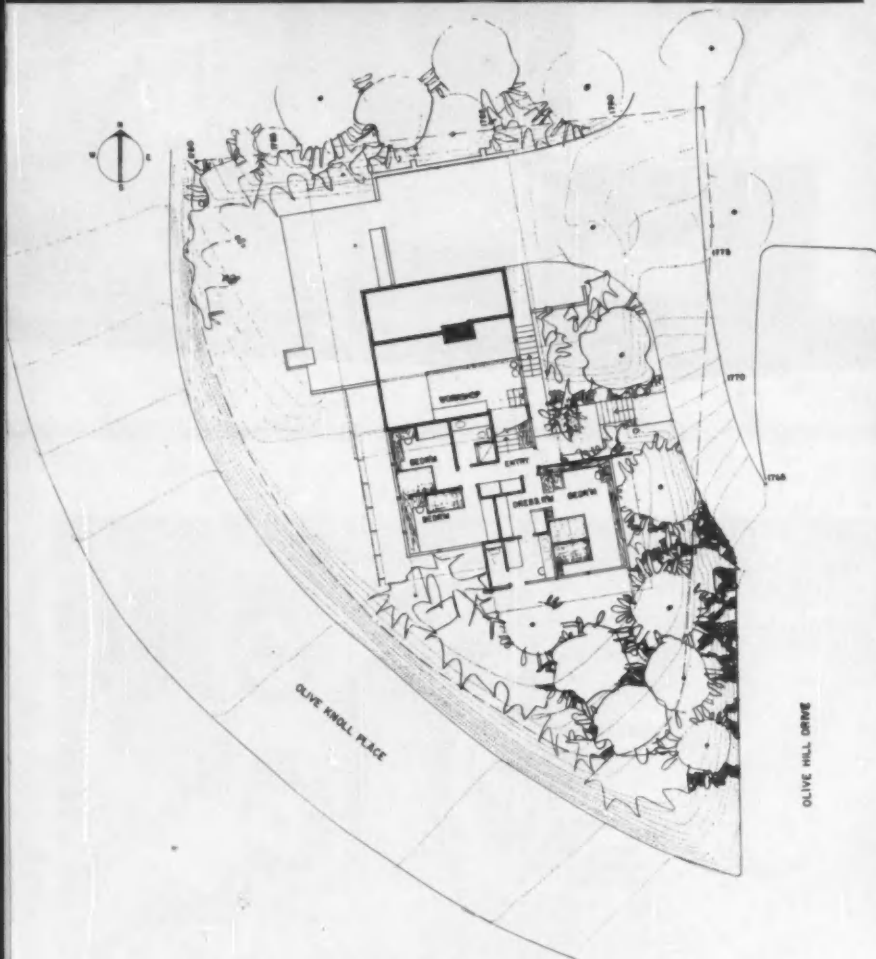
The site is an olive grove on a point of land. The sweeping views extend for more than 180° to the east, south and west. The owners preferred a view of the gently rolling hills to the west and the morning sun in the master bedroom. The natural slope of the land is toward the south, so that with very slight grading two levels were created. The sleeping quarters were placed on the lower level, the living quarters on the higher, enjoying the advantage of maintaining the complete panorama of views. The lower roof has been designed to carry a layer of water which cools while acting as a reflecting pool. The entry is on the lower of the split levels, creating a high entry hall which together with the extensive windows, broad overhangs and terraces, considerably increases the spaciousness of the living quarters.

The stabilized wood framework is set on a concrete slab on grade with the exception of the living room, which is a shallow concrete fill on wood joists. The concrete slabs contain hot water radiant heating coils which extend under the brick floored terrace. Floor coverings are carpeting, asphalt tile, and brick. Interior wall finishes are of ash plywood and plaster areas, and colors of light and dark neutrals and bright accents of citrus tones. The ceilings are of narrow redwood boards throughout. The exterior is plaster with redwood fascias and soffits.

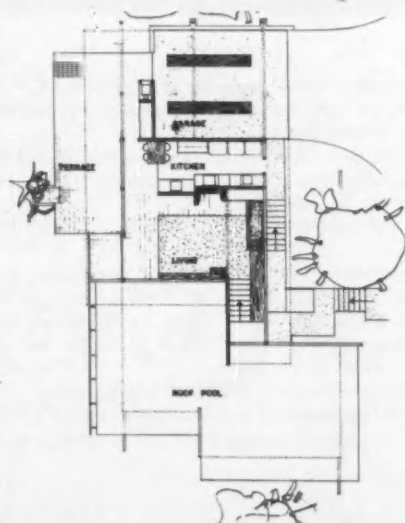
*Part-view of living area*



PHOTOGRAPHS BY JULIUS SHULMAN



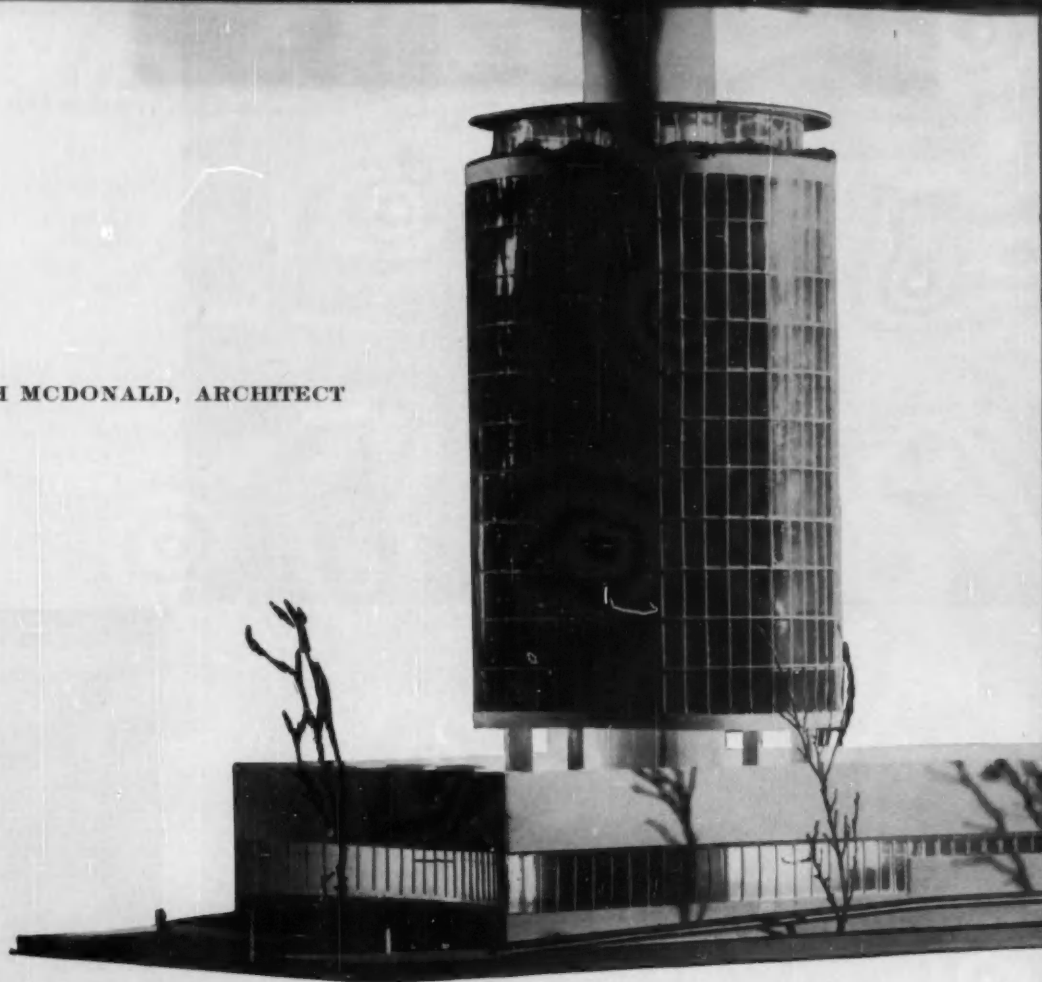
*Split level layout places living quarters and kitchen one half story above the private rooms*



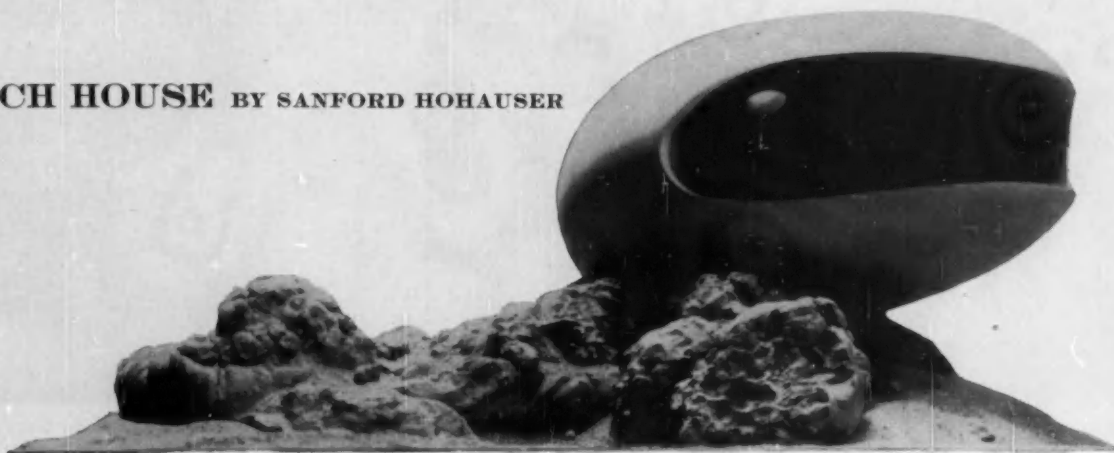
*Second floor plan*



## TOWER HOTEL BY KENNETH MCDONALD, ARCHITECT



## DESIGN OF A BEACH HOUSE BY SANFORD HOHAUSER



This design for a small beach house, now under construction, is primarily to be used as a play house and entertainment center. Because it was the desire of the owner to combine sculpture and structure it was possible to entertain such an unusual enclosure.

**Function:** To provide summer enclosure for 1-2 persons on an average temperate zone beach. The house is to contain sleeping, dining, dressing, storage, sitting, food preparation facilities, plus an expandable living room with area to entertain up to ten guests.

**Construction:** Concrete sprayed over wire mesh strung on a furring channel frame. Closets and pass-throughs are of plywood.

The building is an attempt to integrate sculpture and architecture; releasing the structure from the standard post and lintel functional idiom of architecture, and creating sculpture that can be lived in and viewed from within and from around. Care has been taken in the study of the kinesthetics of massing as they appear to the visitor approaching through the entry tunnel and the inhabitants as they move from one area to another; in and out of the structure.

The building is integral and complementary with each piece of contained furniture; the lines of one flowing into the other to integrate all the elements of a dwelling into one homogeneous esthetic. Shape is derived from the rolling contours of the beach, being in many respects similar to the hollow

This new hotel, to be built in Melbourne, Australia, for a syndicate, by a French Construction Company, will be the first circular hotel in the world and Australia's most revolutionary and modern building.

The hotel will have a circular glass guest tower with a revolving cabaret on top which will provide each seat with a different view of Melbourne's best features every hour.

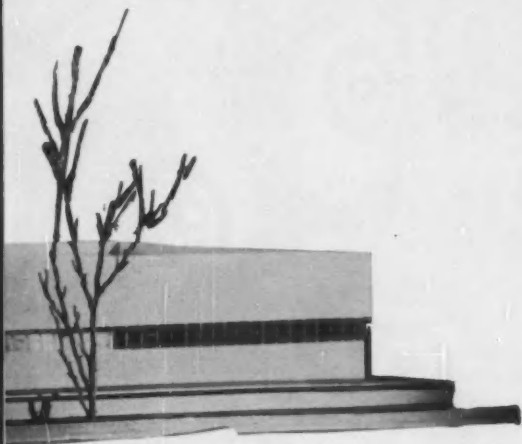
The first two floors will be used for general public spaces, with the First Floor being lit through the roof by skylights. At the rear of the tower, provision has been made for a helicopter landing.

The tower will be 67'0" in diameter and will have 10 guest room units and bathrooms per floor. Accommodation includes 110 guest rooms, each with its own bathroom and built-in fittings. All service facilities are concentrated in the central concrete core.

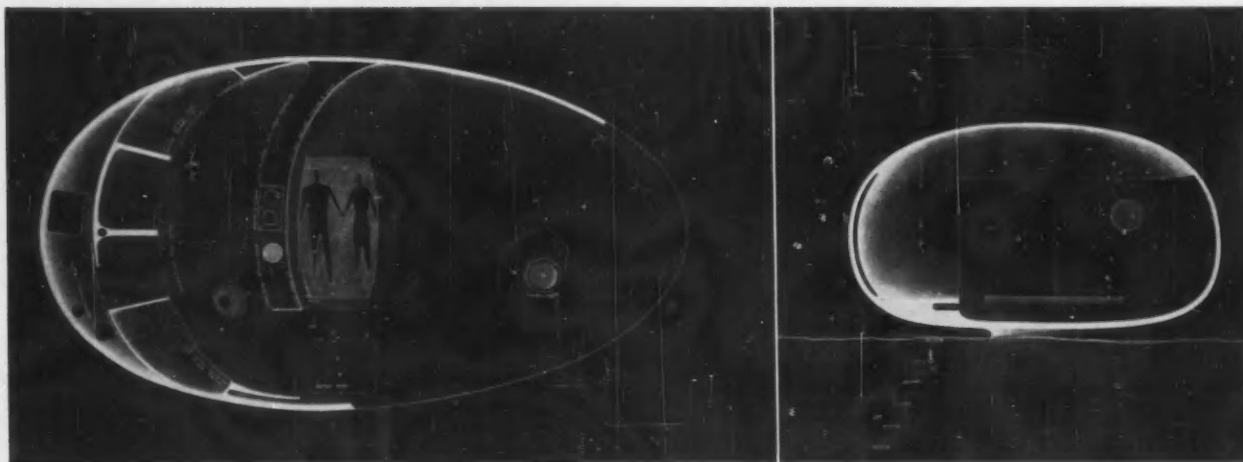
The entry to the hotel will be through a tremendous 100'0" sweep of clear plate glass. The glass curtain wall of the guest tower will be serviced for cleaning by an adjustable seat, suspended from a track which runs around the perimeter of the top of the tower.

There are no columns in the conventional sense in the structure, which has generally prefabricated and prestressed lightweight concrete components and gold tinted glass in the window sections. The structure, in short, is based on the same principle as the structure of a tree.

It is hoped that the building will be completed within two and a half years.



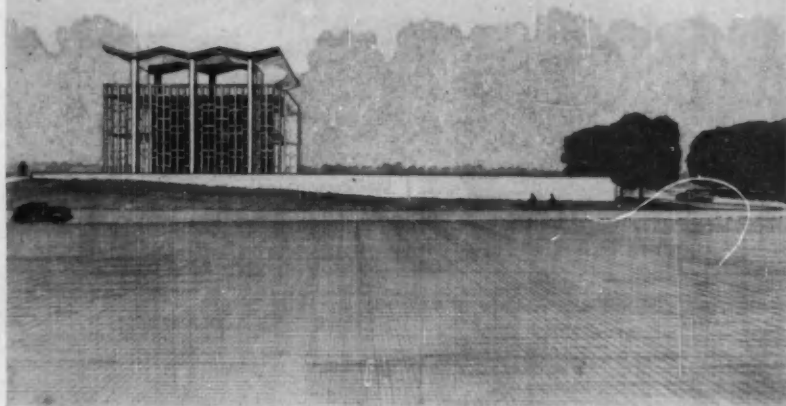
PHOTOGRAPH BY GORDON F. DE'LISLE



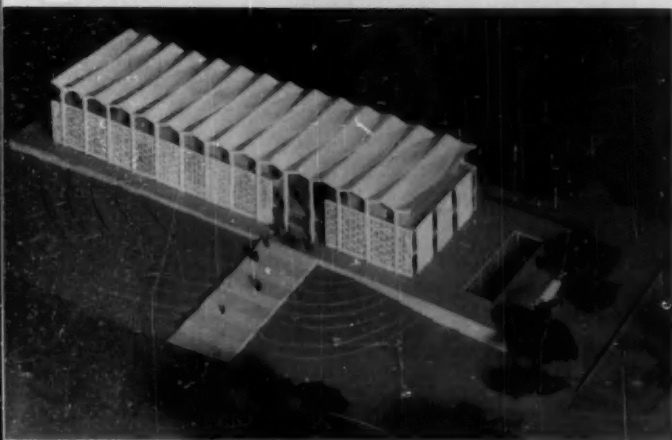
polished stone or a sea shell. The blue glareless interior flows from behind the built-in divider into the main room and opens out onto a 150-degree view of beach and surf. The house psychologically provides sanctuary in (1) the shielded kitchen-dressing room area and (2) in the sunken sleeping area. The remainder of the interior is visually and structurally extraverted; being thrown into open proximity with the beach.

The container, about 30' long, 10' high, and 17' wide, will have a steel backbone and steel ribs to support the rear utility section and most trafficked floor areas. Laths will be tacked on and bent into place with channel framework, then sprayed in place with concrete. It will be anchored on two concrete piers. Entry is made either up a ladder through the central port, or up the rocks and through the front opening, shielded by a retracting plastic windshield. The sunken sleeping area will also be the primary lounge area. A sunken fireplace has a three-foot opening, a one-foot lip, and, slightly lower, a seven or eight-foot diameter area for sitting. Water, heating, and air conditioning equipment are in the rear, with floor ducts for ventilation and heating extending to the sleeping area. Clothing and food storage and bathroom facilities are in front of these utilities. A curving divider of plywood has kitchen equipment on this side, and record player, television, and storage on living-sleeping side.

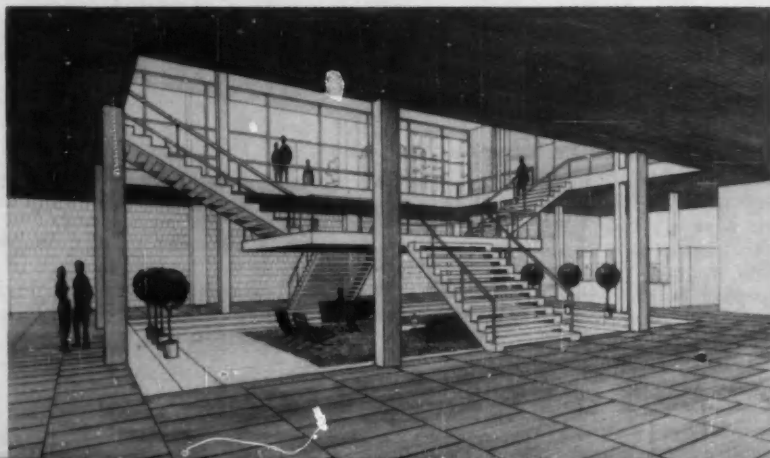
## FINE ARTS CENTER



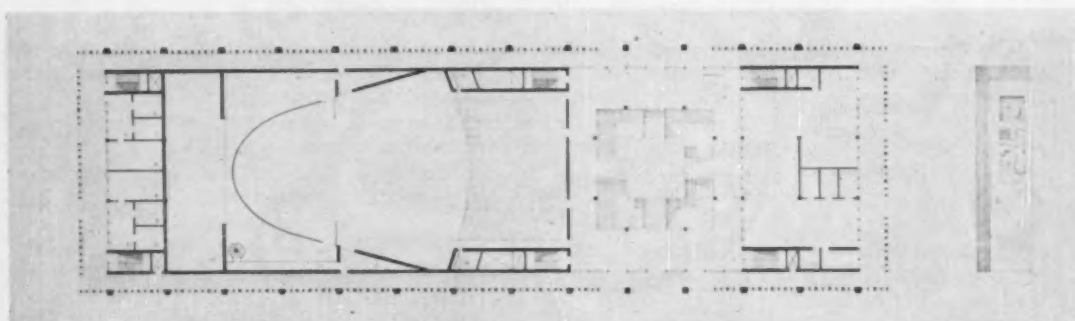
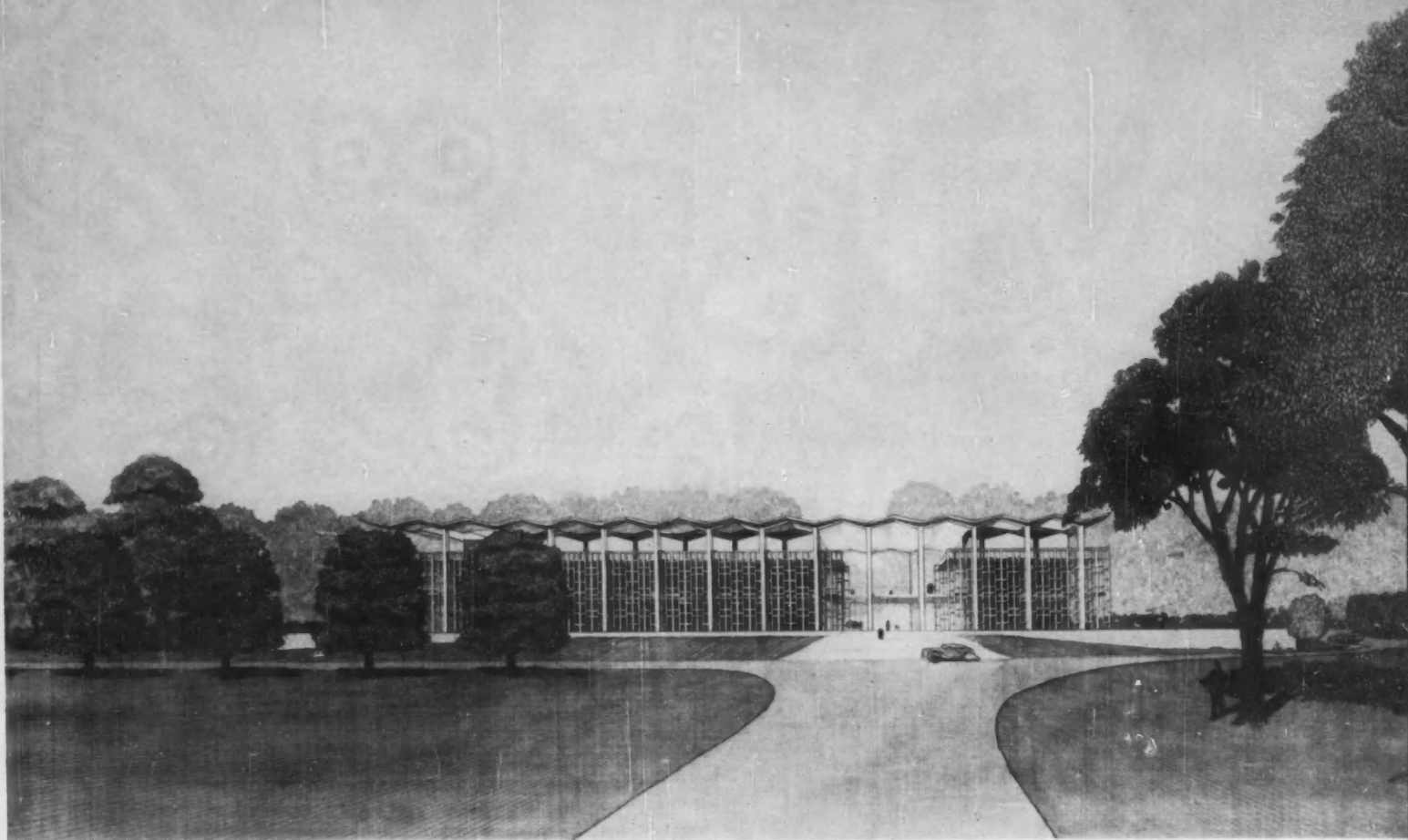
**FIRST PRIZE: WILLIAM MANN AND ROY HARROVER, ARCHITECTS, LEIGH WILLIAMS, ASSOCIATE**



This unified design which groups an art academy, theater and concert hall under one undulating roof has been chosen as the winner of a recently held Memphis architectural competition for a Fine Arts Center. The Jury of awards consisted of Philip C. Johnson of New York, director of the Department of Architecture at the Museum of Modern Art; Paul Rudolph, Sarasota, Florida, architect, and Thomas Creighton, editor of *Progressive Architecture*. The professional adviser was Paul Schweikher, head of the Department of Architecture at Carnegie Tech. Eight architectural firms participated in submitting entries, and the jury accepted three excellent solutions to the problem. We present here the prize winner.





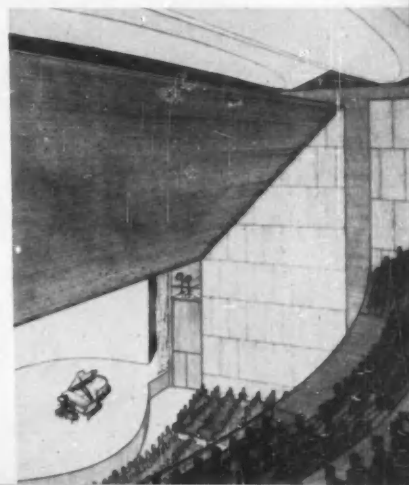


**JURY REPORT:** *The jury feels strongly that this building belongs in the park—that it is precisely designed for the site which has been assigned to it. It is a unified design, simplifying the many functions and seemingly complicated program. It should be beautiful from any aspect as one approaches it, and will form a visual image of a pavilion which will be remembered—complete both in first stage and final stage. Raised above the ground on a podium, it is a truly classical concept, with a sense of having a beginning—the podium resting on the ground—the colonnade and its serene screen walls, and the undulating sheltering roof.*

*The gracious sense of shelter provided by the colonnade should be emphasized as appropriate to this part of the South. Within the rhythm of these columns, the entrance is clear, monumental, and graciously welcoming.*

*The plan of the building provides an outer corridor which gives good circulation and at the same time provides access to various functional spaces and unifies the design of the facade.*

*The jury recognizes that certain functional problems are raised by this simple plan solution. The coordination of both theatre and music activities in one auditorium saves budget money (one stage, with its expensive equipment, for instance) which allows more space for circulation and purely social activity. Other minor functional questions can be surely be solved in a final stage of design.*





## HOUSE FOR TEXAS BY NEUHAUS AND TAYLOR, ARCHITECTS

The site is a 100' x 200' flat city lot. The problem was to design a contemporary residence for a young couple with one child. Inasmuch as the site is heavily wooded, the client expressed a desire for as much glass as practicable, yet maintaining privacy from the neighbors.

The house has 2,700 air conditioned square feet, two courtyards, 700 square feet of covered porch, and a 500 square foot carport which forms a patio off the family room.

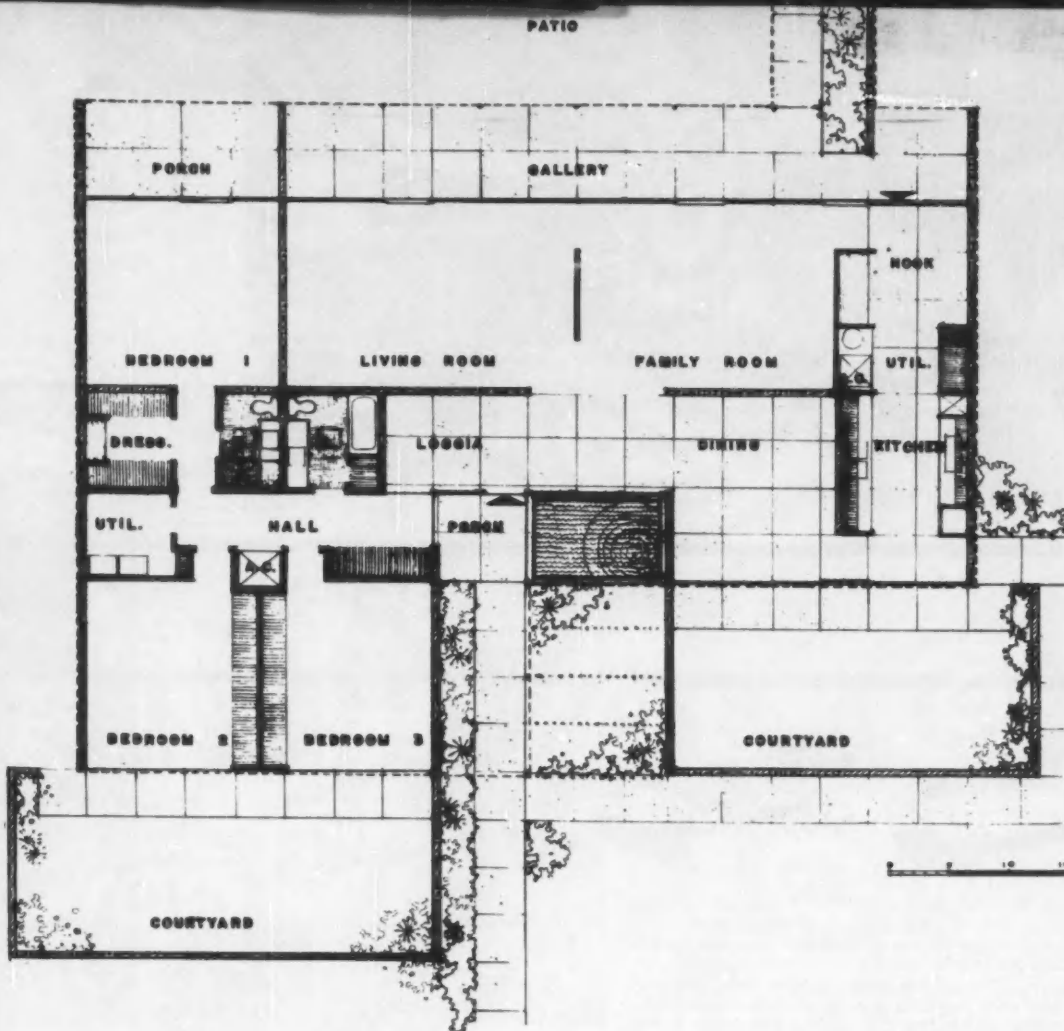
The architects used a 6" Mexican brick in a through wall type construction as a more economical solution to an 8' high brick wall to screen the patio, which also allowed the use of exposed brick surfaces inside.

The house is designed on an approximate 4' module; actually, the module is a stock aluminum sliding door unit. The north and south elevations are 100% glass sliding doors: floor to ceiling and wall to wall in each room. The east and west elevations are 100% brick. The front bedrooms and the dining-room and kitchen open onto private courtyards. The entire lot is fenced by a 6' high cypress fence (the maximum allowed by the subdivision).

The loggia and dining area have terrazzo floors and brick and glass walls. The remainder of the house is carpeted.

The house has a zoned air conditioning system, one unit for the sleeping area, and another for the living areas.



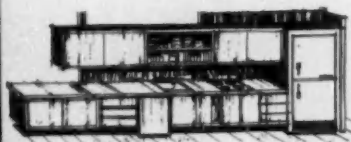
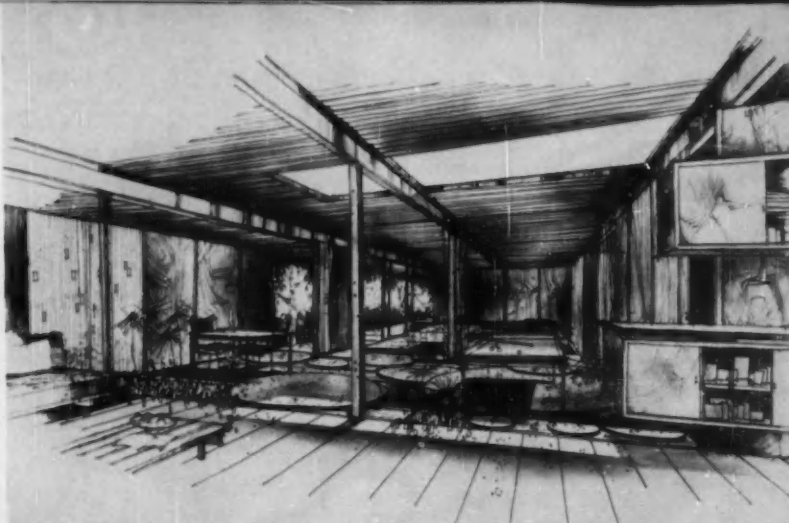


PHOTOGRAPHS BY FRED WINCHELL

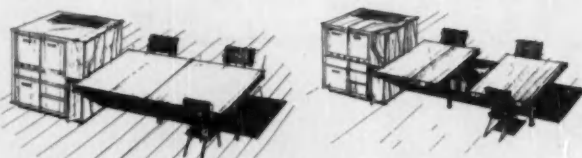




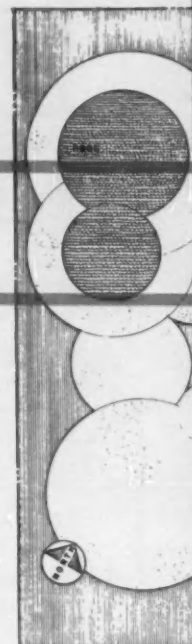
Looking from ALL-PURPOSE ROOM into garden play room and through master bedroom. Kitchen cases read to right. Garden room can be used in connection with master bedroom for separate entertaining area when draperies are pulled to separate space from rest of the house.



**CABINET WALL IN KITCHEN;** new Thermador built-in refrigerator and freezer; new Waste King dishwasher. All custom made cases of plywood faced with Formica throughout. Sliding doors are new Formica product,  $\frac{1}{4}$ " thick, reversible with different color each side.



**ISLAND CABINET AND COUNTER** completely faced with Formica. New Thermador double ovens installed in cabinet. Table shown in closed position. The same number of persons sit at table when it is opened or closed. Island cabinet and counter in dining kitchen area. Showing dining counter open for table cooking or Thermador units. Built in burners also useful for keeping hot dishes warm at buffet.



## EXPERIMENTAL HOUSE X-100 A. QUINCY JONES AND FREDERICK E. EMMONS, ARCHITECTS

BUILDER: EICHLER HOMES

STRUCTURAL DESIGN: WILLIAM R. MASON, C. E.

LANDSCAPE ARCHITECT: DOUGLAS BAYLIS

INTERIOR DESIGNER: ANNE K. KNORR

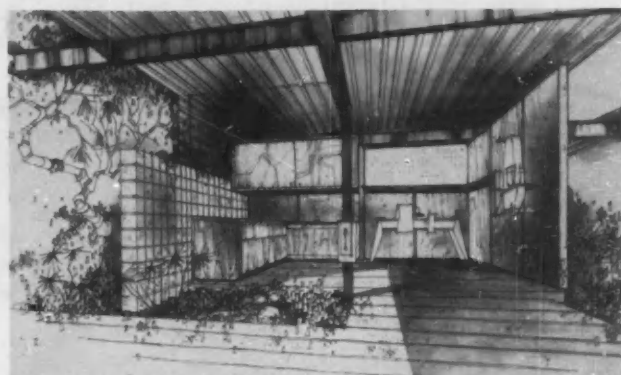
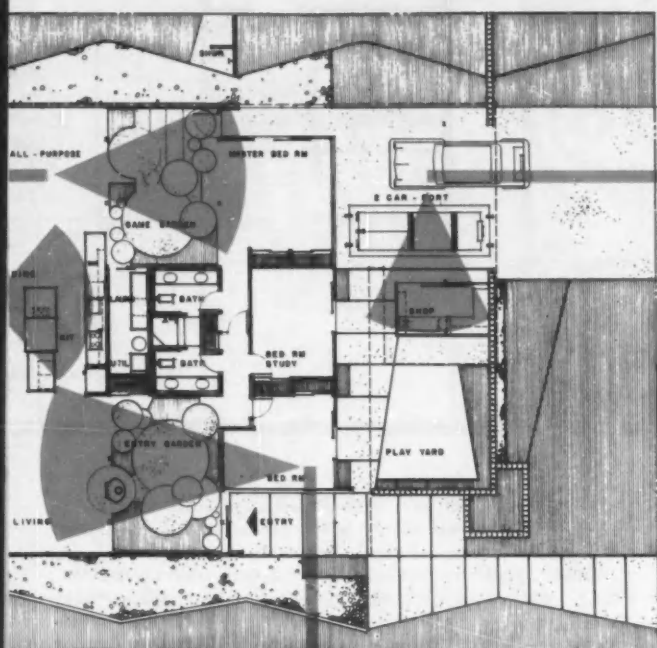
SCULPTURE AND SPECIAL ART: MATT KAHN

ACCESSORIES: GUMP'S OF SAN FRANCISCO

The X-100 Eichler Homes experimental house exhibits new products, latest appliances and unusual uses of materials. It was designed and built as a public service to display some of the most advanced thinking in creating better homes for the future. The design attempts to provide year-around garden living. With a light structural steel framework, so engineered that no load-bearing walls are necessary, the X-100 house takes advantage of flexible planning possibilities. Where floor-to-ceiling walls serve no useful purpose they are omitted. The resulting freedom allows an interrelationship of living spaces that expand the usefulness of the living areas. All living spaces are placed along the perimeter, and whenever possible utilize related outdoor areas. Plumbing facilities are in a centrally located rectangular core.

The house has been designed for an inside lot; front and rear yards are incorporated as integral parts of the adjoining interior spaces. A concrete block wall encloses the children's play yard accessible from their bedroom through a wall of sliding glass doors. The terrace-like garden rooms serve the double purpose of the usual outdoor patio and additional living space as well, one at the entry, and the other next to the all-purpose room. The house, designed for a servantless family, is planned for minimum upkeep. The exterior walls of the house are prefabricated, and all have identical surfaces for interior and exterior. High-density overlaid Douglas Fir plywood panels, plastic panels and walls of sliding glass doors comprise all the exterior walls of the house.

The house is now open for public exhibition in San Mateo Highlands, San Mateo, California.



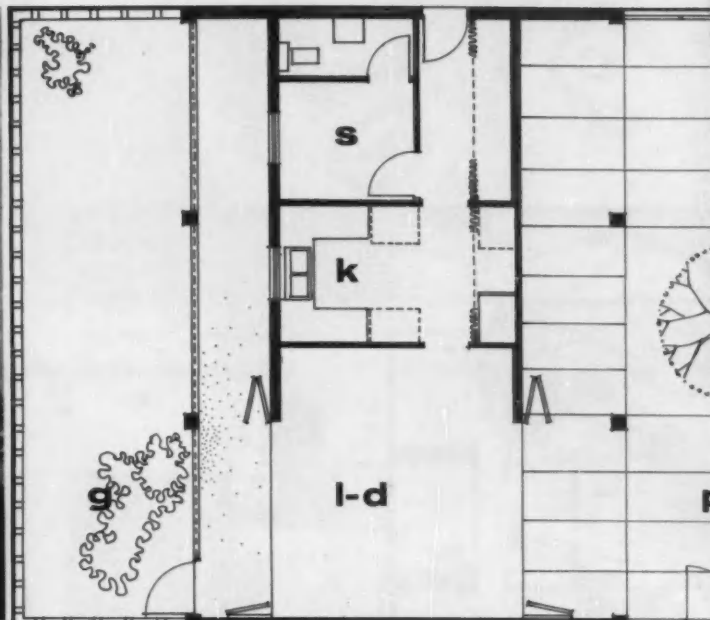
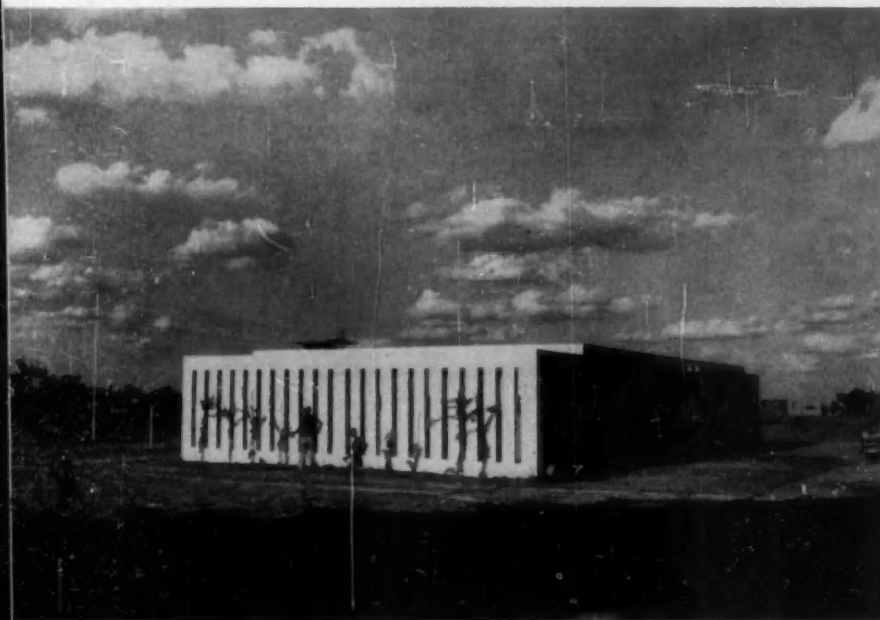
WORKSHOP off Carport enclosed with Arcadia sliding glass door.



ENTRY GARDEN of the Eichler Homes X-100 experimental research house is actually a year-around garden room which serves not only as the entrance to the house but also as an additional living space. Entry to room is through an Arcadia sliding glass door. Floor of garden room is comprised of circular overlapping discs of exposed pebble aggregate concrete, interrupted with planted spaces. Plants grow directly from ground, not from containers, and are maintained the same as exterior gardens.

Swivel fireplace revolves to face living room. Garden room and living room each are 14'0" x 20'0". A second garden room, the same size, is located on the opposite side of the floor plan between the all-purpose room and the master bedroom. Except for the two garden rooms all floors are finished with cork. Floors throughout the house, including the garden areas, are radiant-heated. Garden rooms provide inviting atmosphere which can be enjoyed in any part of the country throughout the year. Both areas are designed to augment living space within the house and are expandable for dining as well as other activities. Furniture for terraces outside and garden rooms designed by Hendrik van Keppel and Taylor Green. Other furniture in house by Herman Miller Furniture Co.

## HOUSE IN VENEZUELA BY BOLTON AND BARNSTONE, ARCHITECTS



This house is one of several company houses completed for Schlumberger Corporations of Latin America in El Tigre, Venezuela. Heretofore, the general method of company construction has been to take the standard American G. I. house, convert it to local materials, and force it to work with air conditioning units. This has proved to be extremely expensive both in construction and in maintenance. These houses reflect considerable credit on a corporation that was willing to experiment and unwilling to accept the expensive standard solution. The houses were built competitively. The structural engineers and local contractor was COVESA, of Maracaibo, who, having to haul all of their materials, including millwork, a great distance, on generally unpaved roads, still adhered immaculately to architectural detailing.

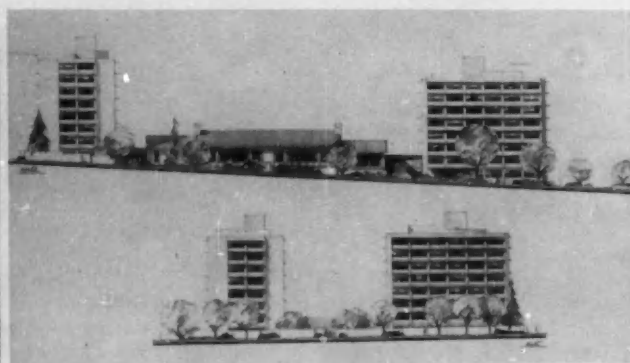
The problem was interesting in that the following considerations had to be maintained:

- a. a continuous westerly wind which during the rainy season brings in the rain almost horizontally

## COMPETITION FOR A UNIVERSITY RESIDENCE HALL — BERKELEY, CALIFORNIA



WELTON BECKET AND ASSOCIATES



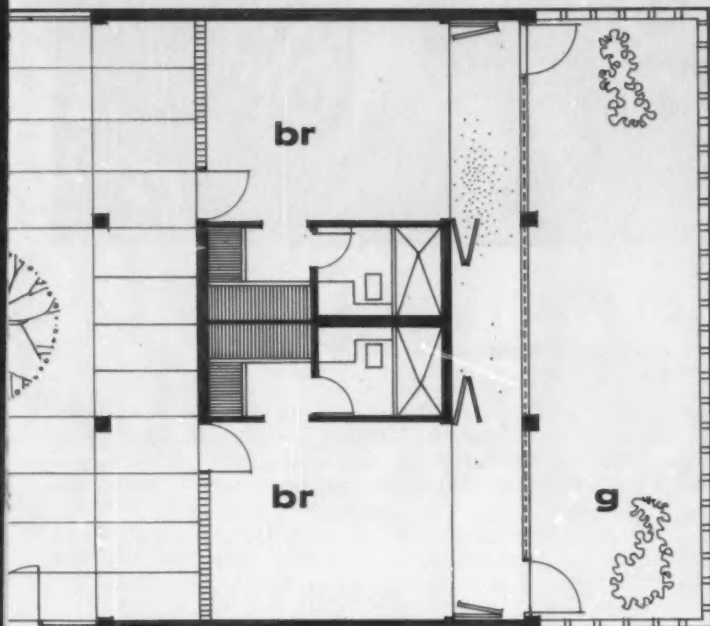
GARDNER DAILEY



PEREIRA AND LUCKMAN

We show here the work of the other participants in an invitational competition for a University Residence Hall. In a previous issue (October, 1956), we presented the first and second selection and the full jury report. What follows are the five solutions submitted by Welton Becket and Associates, Gardner Dailey; De Mars, Esherick and Kump; Pereira and Luckman; Weihe, Frick and Kruse.

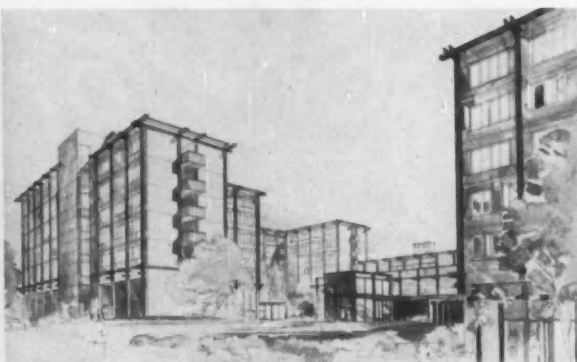




- b. a company requirement that no air conditioning be used
- c. no outside environment to be considered.

The solution was to turn the house completely unto itself. The entrance is into a large central patio with a large open well in the center, screened at the top to keep out the tangential rays of the sun and to force the rain to fall vertically. The side gardens provide a view to the five rooms of the structure. The bedrooms are separated from the central patio by perforated concrete block walls, allowing air circulation longitudinally through the structure. All doors are louvered. The structure is reinforced concrete with reinforced concrete columns, beams and roof slab. The walls are terra cotta block with stucco finish on both sides.

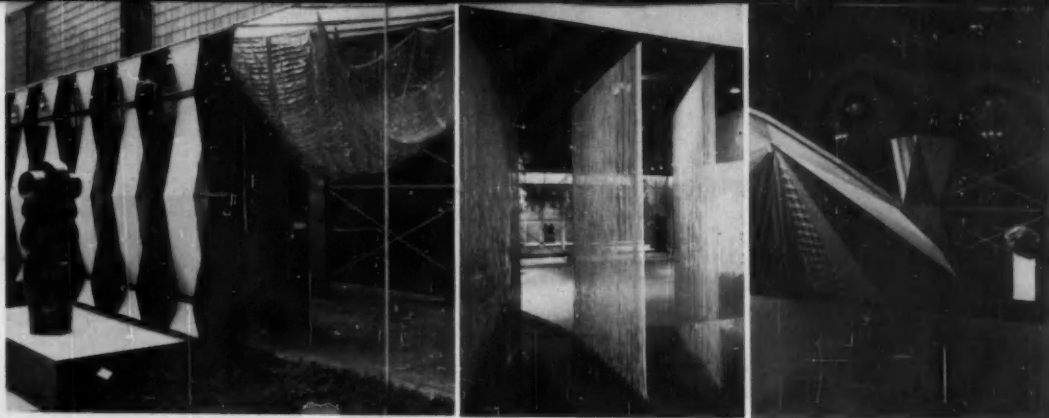
This is one of a series of eight structures undertaken by the architects in South America. All furnishings for these houses by the Knoll Planning Unit.



DE MARS, ESHERICK AND KUMP IN ASSOCIATION



WEIHE, FRICK AND KRUSE



INSTALLATION BY BERNARD RUDOFKY

## TEXTILES USA AN EXHIBITION AT THE MUSEUM OF MODERN ART

TEXTILES USA is one of a continuing series of exhibitions the Museum has devoted to well designed useful objects available to the public. Previous exhibitions, most notably those called *Good Design*, presented surveys of home furnishings which included textiles produced both in the United States and abroad. *Textiles USA* is the Museum's first exhibition devoted exclusively to contemporary American fabrics.

Both manufacturers and hand craftsmen were invited to send examples of their work produced during the last ten years to a jury appointed by the Museum. In making its selection the Museum was further assisted by advisors on technical aspects of performance and durability, where these criteria were relevant.

The exhibition has been organized within three categories of use: Home Furnishings, including upholstery and curtain materials but not carpets; Apparel; and Industrial fabrics, including such things as automobile tire cords, sludge filters, and insulating cloth.

Each category imposes a slightly different standard. Utilitarian requirements such as durability predominate in the industrial fabrics category, and are certainly of great importance in home furnishings, but they are obviously subordinate to the happily frivolous standards which by comparison obtain in apparel fabrics, where novelty is its own excuse. Nevertheless, such conventional standards as suitability of construction within the requirements of a given category, originality and quality of design, and variety and subtlety of color, were successfully met by all the fabrics selected for the exhibition.

(Continued on Page 32)

Laundry bag and curtain fabric, Boston nylon mesh, Raschel knit. Company design for Fablok Mills, Inc.

1,2,3

4

5,6,7

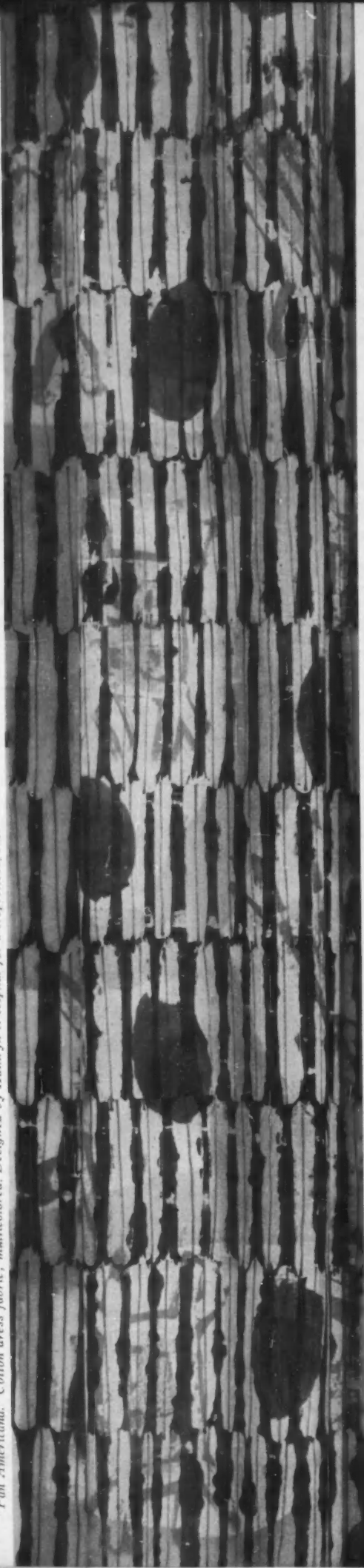
For identification of fabrics shown see page 33.



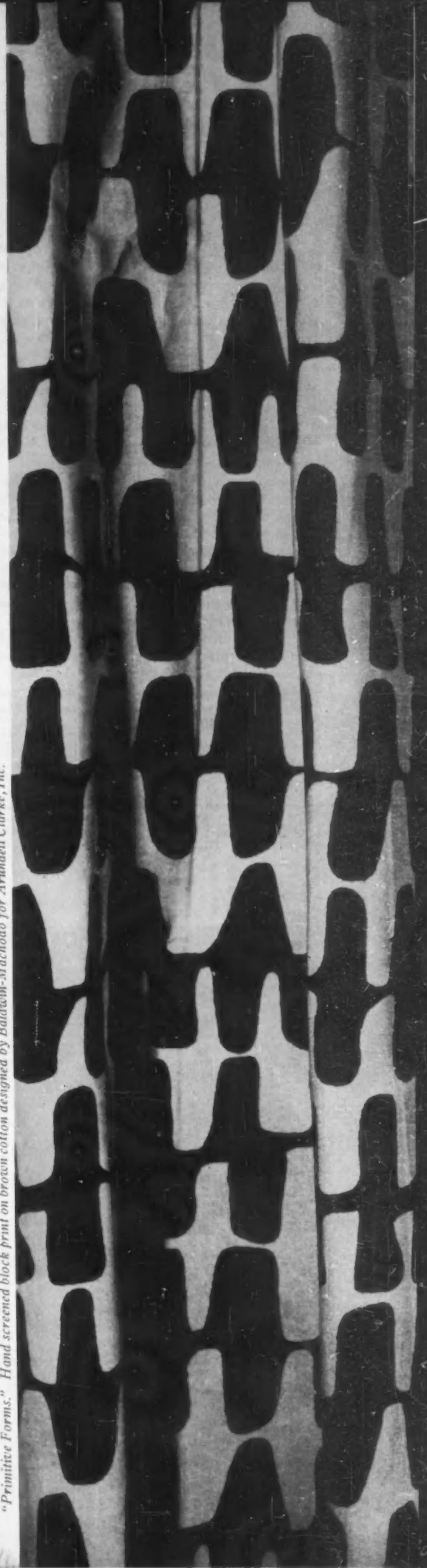
*"Half Beat." Black abstract design hand screened on white cotton poplin. Designed by Fredric Karoly for Perspectives, Inc.*



*"Pan Americana." Cotton dress fabric; multicolored. Designed by Kathryn Westphal for Perspectives, Inc.*



*"Primitive Forms." Hand screened block print on brown cotton designed by Baldwin-Machodo for Arundell Clarke, Inc.*





## MUSIC

(Continued from Page 12)

the smallness, the delicacy of outline, the translucence of registration that comports with chamber music. But it is always an organ one is hearing, pipes, contrasted and blended, in tones of utmost fineness and of raw, bare power, pleading, proclamative, gentle and majestic, in odd and unusual combinations, and then pellucid. The registrations are nearly always of striking effectiveness but never orchestral, never in any way reminiscent of strings, never so compounded of sombre impressiveness or sheer noise as to lose definition of parts. Changes of registration have been avoided almost to monotony, but the combinations selected are, with few exceptions, so good that the listener who prefers the restraint of chamber music to the highest fidelity of orchestral overamplification will be the more gratified. Being so reserved, the changes of registration move from strength to strength, each alteration decisive, and dramatic inner events, for example the cataclysmic dropping of the base in *Adam's Fall* and the affirmation of the pedal solos in *We All Believe*, come through in vigorous force and meaning.

I was again and again delighted by the registration chosen for the smaller manual choralepreludes of the *Clavieruebung* series. (Formerly called the *Catechism Preludes*, these have now become through a change in fashion the *Little Organ Mass*). He recites the manual version of the *Ten Commandments* in a tone as comedic and irreverent as Bach's unbewigged setting. A true believer—and his distinguishes true believer from bigot—Bach laughed when he felt like it, and in the presence of God. If one is not afraid to laugh in the presence of God, one does not fear to die in his love. The humor may be no more than a witty parody of Pachelbel (the *Magnificats*); from the same style Bach derived the serious multiple fuguing he uses in the manual setting of *Out of the Deep*. Unlike Scarlatti, Bach wrote with the deliberative reason and with philosophy; his keyboard music is filled with musical criticism, as Shakespeare wrote about theatre in his plays.

Weinrich shows us Bach's passion for music and for theory, in almost equal parts, but the overbalance, the superabundance always

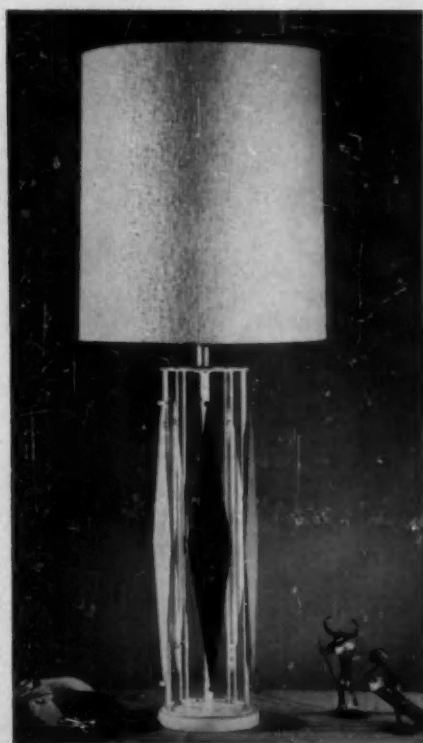
breaking dikes and flooding over the dry land with music. He never lets the music become pretty when it should be wry, or booming when it should be bare, or thin and branchless when it should be ornate—for example the small manual versions of *Christ Came to Jordan* and *We All Believe*. Sad experience had convinced me that performance of the *Little Organ Book* on a modern organ could result only in a general muddiness of voices, and that, since they are impossible to play on piano, as Tovey admiringly tells us, because of the continuously independent pedal, these choralepreludes might be heard more definitively in such an arrangement as that by Wesley Kuhnle for two pianos. Mr. Weinrich's playing reassures me. The Busoni piano transcription of *In Thee Is Joy*, a powerful concert piece, has no more attack than Mr. Weinrich's concert version. The eloquence he achieves by registration is incomparably greater. His playing throughout offers vivid demonstration of what the organ, uncomplicated by trick stops and confined to Bach's relative simplicity of choices, can achieve in its own right.

A good Bach organ recording does not insist on being heard, nor does it serve well as a background of general conversation. If you turn it low, you cannot hear it at all. To enjoy such music, you must sit down expressly to give it your attention. Except in his few famous display pieces used for trying out organs, Bach works all around his melodies. The result may seem tedious and repetitive to the listener who expects a composition to go somewhere, in the manner of the symphony or sonata. Organists have not yet learned to relieve this seeming repetitiousness by continuous rhythmic inflection of the parts, as we believe Bach did, preferring generally to cover up what appears too long by making it faster and more superficially brilliant, bringing forward individual voices and reducing the others to a cloudy background. Mr. Weinrich is conservative but not reactionary. He plays the parts clearly, leaving to the listener the discovery of what is happening within them.

Bach is the most rewarding of composers; in another hundred years musicians may have freed themselves to play him. Until such liberated playing is achieved, Mr. Weinrich's performances will compare favorably with the best. His workmanship and Bach's organ music deserve a skilled listener's closest attention.

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## TEXTILES USA

(Continued from Page 30)

If American textiles differ from those of other countries they do so, first of all, because of the sheer quantity in which they are produced and distributed. Daily our advertising celebrates in prose and song the advantages of maximum production and consumption. The development of the widest possible market has been an essential supporting condition for the techniques of mass manufacture, and the cheapness, availability, variety, and controlled improvement from year to year of our artifacts are indeed remarkable. Spurred by competition, these developments do more than give us an abundance of material goods; they are changing our ideas of cheapness, availability, variety, and improvement. Quantity can and does create a new conception of quality.

Many industrial fabrics inadvertently heighten properties familiar to us in other materials. The blond opulence of loosely plaited tire cord, though it is always hidden within layers of rubber, rivals fabrics used for formal gowns. Day-Glo, a chemical treatment, makes color reflect with a new clanging, eye-splitting luminosity. Often such fabrics are eligible for other uses; the manufacturer of a sludge filter, resembling homespun, disposed of some extra yardage to a men's tailor. Industrial fabrics rarely if ever are designed for aesthetic effect, yet they seem beautiful largely because they share the precision, delicacy, pronounced texture, and exact repetition of detail characteristics of 20th century machine art.

Compared with achievements in the design of contemporary furniture and many other products, the textile industry as a whole has only begun to realize its own possibilities. But its contribution to design in the United States already is of major importance.—ARTHUR DREXLER.

TEXTILES have always been an indication of cultural values and achievements. The aggressive abstract designs woven in wool by the Peruvian Indians, the rich and formal patterns in

cut velvet of the Italian Renaissance, and even the prim nose-gay patterns of 19th century German Biedermeier all illustrate distinct cultural attitudes. The French farmers' cotton work clothes, for which Nîmes was famous (de Nîmes: denim) and the gold and silver vestments belonging to the Vatican, are textiles made for the most mundane and the most exalted moments of life.

This variety of motives is today served in the United States not by craftsmen but by a gigantic industrial effort. The textile industry comprises the producers of natural and synthetic fiber, the manufacturers who process fiber into woven goods, and the dyers, printers, and finishers who convert "gray goods" into the final, usable material. The enormous productivity of the industry makes it reportedly the fourth largest in the United States.

Like most of our artifacts, American textiles are influenced by contemporary painting and architecture. Modern architecture (itself influenced originally by the abstract painting of the Dutch Stijl group and the French Cubists) has provided a setting in which fabrics of traditional design are no longer satisfactory. More open interiors and the extensive use of glass have led to the development of a great variety of translucent fabrics for home furnishings. When these fabrics are intended primarily to subdue glare their beauty depends on the agreeable modulations of light produced by their construction and substance alone. When a woven or printed pattern is added to this light-diffusing membrane, its scale and density interpose another element between indoors and outdoors which must be related to other architectural elements in a room, including furniture.—GRETA DANIEL.

#### FIVE PROJECTS—MYRON GOLDSMITH, JAMES D. FERRIS

(Continued from Page 15)

also diminish in depth as the total height of the building increases. Where columns and girders intersect, haunches have been formed to resist the increased forces at these points. These also diminish as the height increases.

Between each of the six horizontal platforms there are 15 intermediate stories, seven of which are suspended from the platforms above and seven are supported on the platform below. The suspension and supporting members are columns 22 inches round, forming regular bays twenty-eight feet by forty-seven feet. The middle story in any series of fifteen stories will be columnless since its floor is supported and its ceiling is suspended.

Among the advantages offered by this type of construction is the reduction in size and number of internal columns below that necessary with conventional skeleton construction. In fact, the size of columns is no more than is required for a seven-story building. The structure has the additional advantage that the number of columns requiring foundations has been reduced to eight. While in a conventional building of similar dimensions, ninety-six columns require foundations. In the proposed scheme, since the major forces are absorbed by the superstructure, the intermediate stories all have similar floor beams, girder and columns, so that if precast and pre-stressed members are used, similar forms can be employed to cast all these members.

#### TEXTILES USA

(Continued from Page 30)

- |   |  |
|---|--|
| <p>1. Perspectives, Inc.<br/>"Counterpoint"<br/>Drapery and slip cover<br/>hand screened black on<br/>white cotton poplin<br/>Frederick Karoly designer</p> <p>2. Anglo Fabrics, Inc.<br/>Coating "Ribbon Weave"<br/>white and black tweed</p> <p>3. Maxwell Textile Division<br/>Dress Fabric<br/>silk surah<br/>twill weave<br/>hand screened black teardrop<br/>pattern on white<br/>Pat Ballenzweig, designer</p> | <p>4. Onondaga Silk Co., Inc.<br/>dress fabric, white and gold<br/>Lamé brocade</p> <p>5. Ross-Zeldin, Inc.<br/>dress fabric<br/>wool knit on silk taffeta<br/>Chester Ross, designer</p> <p>6. Knoll Textiles, Inc.<br/>Upholstery and drapery<br/>"Ombre"<br/>cotton, viscose, jute and wool<br/>hopsacking weave</p> <p>7. Roy Ginstrom<br/>screen and casement fabric<br/>"Scallops"<br/>handwoven linen</p> |
|---|--|

# 1956

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# J.O.B.

## JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

Prepared and distributed monthly by the Institute of Contemporary Art as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. *No service or placement fee is charged to artists, architects, designers, or companies.*

J.O.B. is in two parts:

I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, School of The Museum of Fine Arts, 230 Fenway Street, Boston, Mass., unless otherwise indicated. *On all communications please indicate issue, letter and title.*

### I. OPENINGS WITH COMPANIES

**A. ARCHITECTURAL DESIGNER:** Well known producer of aluminum, architectural and metal wall products needs man with 5-10 years experience in architectural design work. Person selected will head up design section in metal wall operation. A ground floor opportunity which should develop tremendously with expansion of company's metal wall activities.

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**B. ARTIST-DESIGNER:** West Coast exhibit design firm seeks artist-designer with drafting experience for permanent position in San Francisco office. Technical competence, well-rounded art background and ability in field of graphic and 3-dimensional design necessary. Persons must be able to think in both the creative and practical sense and to understand materials and their use in actual construction. Position would include work with interiors, point-of-scale pieces, packaging, exhibition design, etc. Portfolio necessary; starting salary given on request.

**C. ASSISTANT TO DIRECTOR OF DESIGN:** Major manufacturer of machine-made glassware, located in Ohio, seeks capable all-around male designer to enter company as assistant to present Director of Design and to carry out responsibilities in product design, silk-screen decoration, and packaging problems. College degree desirable but not essential. Applicant should be 27-35 years old and have some industrial experience. Good starting salary and unlimited future in company for right man.

**D. CREATIVE DESIGNERS:** Tennessee company seeks 2 creative designers for its product and research department for residential home lighting fixtures. Person must be willing to relocate in Chattanooga, Tenn.

**E. DESIGN TALENT:** Large international corporation in Detroit area invites inquiries and applications from individuals 20-45 years of age of unusual design talent for full-time, staff employment in various departments including product (appliances), graphic, display and exhibit, interior, automotive styling, color, engineering, drafting and modelmaking. Excellent salaries (plus overtime), inspiring facilities and working conditions. If records and portfolios show real promise, company will fly candidates to Detroit for interview.

**F. DESIGNER:** Industrial design organization in midtown New York City seeks person for position working on store fixtures, store department planning, packaging, product design, and point-of-purchase material. Ability to do rough color visuals for presentations desirable. Must be able to assume responsibility and eventually work with accounts. Prefer young man with some experience but will consider beginner with good training background and no experience.

**G. DESIGNER:** Large Philadelphia manufacturer of electric lighting fixtures seeks male designer 25-35 years old. Experience in furniture line helpful. Excellent opportunity. Salary commensurate with education and experience.

**H. DESIGNER-DRAFTSMAN:** Large Boston department store needs as designer-draftsman someone with creative and proven ability. 4-5 years experience in department and specialty store interiors, fixture design and detailing essential. College graduate with architectural or industrial design degree preferred. Liberal employment benefits and opportunity for growth in a store with large expansion program.

**I. FASHION ARTIST:** Private fashion school in New York City seeks full or part time instructor experienced in all media of illustration. Write, stating age, background and experience.

**J. FLOOR COVERING DESIGNER:** New England manufacturer of soft-surface floor coverings wishes to develop free-lance design sources. Two-dimensional designers of New England, experienced in fabrics, wall coverings, or floor coverings and willing to visit the factory periodically with design material, should apply.

**K. FLOOR COVERING DESIGNERS:** Nationally known Eastern floor covering manufacturer needs several experienced designers capable of creating good floral designs. Creative designing experience in soft-surface or hard-surface floor coverings very desirable. Can also consider those with design experience in draperies, fabrics and wallpaper.

**L. FREE-LANCE DESIGNER:** Progressive distribution organization in New York City interested in services of designer to develop well-detailed, contemporary seating pieces.

**M. GENERAL PRODUCTS DESIGNERS:** New York firm seeks designers with at least 5 years experience and a flair for general products, jewelry and watches. Automotive and transportation talent is also needed. Applicants should have good rendering ability and be capable of visualizing sketches of a definite creative content. Salary ranges between \$600 and \$800 a month for qualified persons. Immediate employment.

**N. GREETING CARD LETTERER:** Los Angeles firm has openings for an experienced male greeting card letterer and two female color-separation artists experienced in that or a related field. Openings are for full-time and permanent employment.

**O. INDUSTRIAL DESIGN CONSULTANT:** Industrial design consulting firm recently established in New Jersey area seeks well qualified experienced, "second man" for general practice including product and pack-



age design, product research and development, etc. Attractive salary based on qualifications.

**P. INDUSTRIAL DESIGNER:** Established manufacturer, Buffalo, New York, seeks man with industrial design education and minimum of five years experience, to design electric heaters, electric fans, residential lighting fixtures and other products. Background and interest in home furnishings most desirable. Starting salary commensurate with ability and experience. Excellent opportunity in permanent position.

**Q. INDUSTRIAL DESIGNER:** New York office of industrial design firm has immediate opening for an industrial designer with 3-5 years experience. Person must be good at rendering and able to make good presentation of drawings.

**R. INDUSTRIAL DESIGNER:** For Keystone Camera Company, Inc., Dorchester, Mass., for product styling and design. Some knowledge of machine work desirable. Salary commensurate with experience and ability.

**S. INDUSTRIAL DESIGNER:** Chicago office of industrial design firm has immediate opening for qualified industrial designer with minimum of two years experience. Must be good renderer.

**T. PACKAGE DESIGNER:** East coast, industrial design firm seeks package designer of art director caliber, who has had experience with other package design firms. Salary adequate to attract right man who is interested in permanent position offering future associateship on profit-sharing basis.

**U. PRODUCT DESIGNER:** Preference for a minimum of 2-3 years professional experience, understanding fabrication techniques or with interest and ability to learn. Ability to do project work in cooperation with engineering, marketing and production, to organize and develop projects independently of close supervision and to communicate ideas verbally and graphically. No age requirement; salary \$6500-7500 annually. New York City location. Man preferred.

**V. POTTER:** To establish own studio in pre-Revolutionary building located in historic Massachusetts town; thousands of visitors yearly. Rent free in exchange for some maintenance duties. Young man preferred.

**W. RADIO-TV:** Large, well-established Mid-west manufacturer with outstanding company design department has several full-time positions. Candidates from Chicago, Mid-west area preferred.

**X. TWO-DIMENSIONAL DESIGNER:** Large manufacturer of institutional and fine vitrified china in Western Pennsylvania has two staff openings in well directed design department for imaginative, trained designer. Principal emphasis on decoration in 4 separate product lines, with other activity such as shape design, packaging, displays, etc. Salary commensurate with capacity and experience.

**Y. TYPE FACE DESIGN DRAFTSMAN:** Cambridge, Mass. manufacturer of photographic typesetting equipment seeks artist to make master drawings of printing type faces and to create new type face designs. Salary commensurate with experience.

**Z. WALLPAPER DESIGNER:** New England manufacturer of wallpaper wishes to develop free-lance design sources. Two-dimensional designers in New England or New York area wishing to qualify should apply to Editor, J. O. B.


## II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals who are listed because they have asked the Institute to help them find employment.

**A. ARCHITECT:** Graduate, Royal Technical Univ., Budapest. Experience: industrial, commercial, institutional, housing design; own business for 9 years. Ability to sell, organize, direct. Desires association with engineering or architectural firm, Philadelphia area. Male, age 43, married.

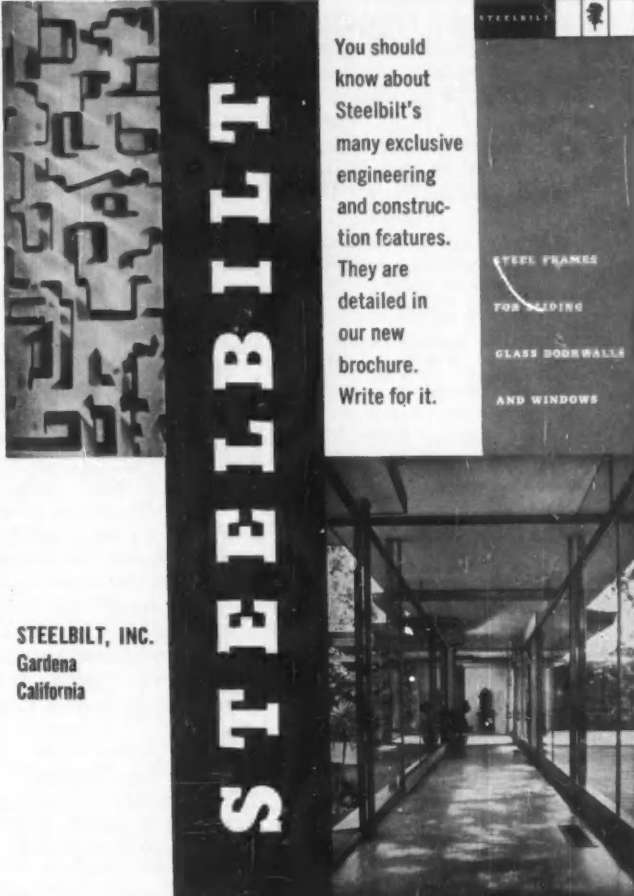
**B. ARCHITECT-EDITOR:** Attended St. John's Univ.; Columbia Univ.; New York Univ. School of Architecture. 30 years' architectural experience; 14 years' contributing editor in this field. Knowledge of architecture, construction; and of interests of builders, owners. Prefers Pacific or Atlantic seaboard. Male, age 53, married.

**C. ARCHITECT-INDUSTRIAL DESIGNER:** B.F.A. in Design, Art Inst. of Chicago, 1947; 2 years' Architecture, Illinois Inst. of Technology. 10 years' industrial design and architectural experience. Experience in design, engineering, detailing, modelmaking, presentation and administration in furniture, appliances, display, interiors packaging and transportation. Has also done planning design detailing, supervision engi-



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neering and administration for residences, shopping centers, schools, hotels, hospitals, factories, office buildings, etc. Seeks position with architectural or architectural-industrial design firm. Prefers Midwest. Male, age 35, married.

**D. ARCHITECTURAL RENDERER:** 2 years, Univ. of Georgia; 1 year, Pratt Inst. 3 years experience all phases of architectural field. Welcomes inquiries about architectural rendering for registered, practicing architects only. Brochure of samples sent on request. Contact David M. Ward, 421 Howard Ave., Middlesex, N. J.

**E. ART DIRECTOR-DESIGNER:** Studied Inst. of Design, Chicago. Member Society of Motion Picture Art Directors. Art Director for national TV network for past 7 years. Experienced interior decorating and window display. Knowledge of architecture, color coordinating, photography, graphic arts, silk screen, surface design, and all decorator sources and materials. Seeks creative and/or supervisory position in commercial design field. Prefers Los Angeles area but will relocate. Male, age 30, single.

**F. ARTIST-DESIGNER:** M.A. in Fine Arts, Columbia Univ., 1950; B.A., Allegheny College, 1947. Experience: 10 years painting in all media, 5 years mural painting, mosaic tiles, tapestry, ceramic sculpture. Exhibited: International Designers Group, New York City; Hudson Gallery, Croton-on-Hudson, N. Y.; Cape Cod Art Assn. Seeks position with architect or architectural-industrial firm. Female, age 29, single.

**G. ARTIST-DESIGNER:** B.S., Tufts College; Boston Museum School 1952; Art Students League. 5 years experience designing textiles, displays, murals, TV scenics, greeting cards and illustration. Seeks creative free-lance work. Female, age 25, married. Contact Cynthia Pre-lack, 44 Gloucester St., Boston 15, Mass.

**H. ARTIST DESIGNER:** Studied John Herron Art Inst. 8 years experience in furniture and automotive field; various aspects including color, color development, design and fabric. Seeks position with firm in East. Male, 28, married.

**I. ARTIST-FREE-LANCE:** B.F.A., Woman's College of the Univ. of No. Carolina, 1955. Experience in book jackets, greeting cards, layout and production. Desires free-lance two-dimensional design work. Female, age 21, single.

**J. ARTIST-PRODUCTION ASSISTANT:** 6 years experience in newspaper, industrial and direct mail advertising. Creative layout, product illustrating, paste-up and mechanical experience. Interest in handling house-organ. Prefers New Haven area. Male, age 27, single.

**K. ARTIST-TEACHER:** B.S., Cornell Univ., 1940. 3 years College of Architecture, Cornell. Hill & Cannon School of Commercial Art; 2 years Atlanta Art Inst. Experience in fine art silk screen reproduction, textile printing, and 5 years sole designer for silk screen greeting card company. Exhibited nationally. Desires teaching position or position with firm. Brochures of work available. Male, 38, single.

**L. DESIGNER:** International prize-winning designers seek free-lance or retainer accounts to develop furniture, fabrics, lamps, etc. Designs now being produced in America, Denmark, and Italy. Have worked closely with factory sample departments.

**M. DESIGNER with administrative ability:** B.A., Denison Univ., 1947; M.A. State Univ. of Iowa, 1948; brief study with Hans Hoffman. Former head of college art department and present director of community art center. Experience in graphics, paintings, ceramics, enamels, mosaics and interior design. Desires designing position with contemporary-minded group Ohio-Michigan area. Male, age 32, married.

**N. DESIGNER-ILLUSTRATOR:** 2 years study Wilcox Technical School, Meriden, Conn.; graduate Vesper George School of Art, Boston; Navy veteran, grad. of Naval Photographic School; 2 years as graphic illustrator at Naval Air Station, Norfolk, Va. Desires position in New England area; excellent references. Male, age 27, married.

**O. DESIGNER-MODEL MAKER:** 11 years experience in design and model making of furniture, business machines, household products; also color formulation and application of materials. Able to execute original designs in clay, hydrocol, wood, metal and plastics. Seeks position with small industrial design group in middle or northern section of Connecticut. Male, age 33, single.

**P. EXHIBIT-INTERIOR DESIGNER:** B.F.A. Cranbrook Academy of Art, 1952; European study. Experience: exhibit-display work and set design; architectural interior planning (3-D illustrating and color); 4 years' teaching design, ceramics, weaving, metal work, on college level. Exhibited nationally. Seeks position with exhibit-interior design firm. Male, age 33, single.

**Q. GRAPHIC DESIGNER-ART DIRECTOR:** 10 years experience with ads,

booklets, books, periodicals; award winner; organizes and plans magazines; knows typography and production. Member Art Directors Club, A.I.G.A., S.T.A. Seeks position as graphic designer or art director. Male, age 34, single.

**R. GRAPHIC DESIGNER-TEACHER:** Grad., Academy of Arts, Hungary. Wide advertising experience in Europe and Brazil; professor at Sao Paulo Museum of Art; active exhibiting artist; experienced in graphics. Desires teaching position under employment contract. Male, age 36, married. Contact Paul Szentkuti, Rua Eugenio DeLima 152, Sao Paulo, Brazil.

**S. INDUSTRIAL DESIGNER:** 10 years as head of Industrial Design department for large manufacturer of mechanical and electrical equipment; 2 years' experience in direction of all phases of product appearance design. Desires position as consultant or staff member with progressive manufacturer. Male, age 59, married.

**T. INTERIOR DESIGNER-CONSULTANT:** Grad., Parsons School, 1946; attended MacMurry College, Univ. of Illinois, Univ. of Colorado. Experience as decorator's assistant New York and Chicago firms; free-lanced in interior illustration; own shop 4½ years; experience as consultant in photography, interiors and product design. Seeks position as decorator or designer. Willing to relocate. Female, age 32, single.

**U. PHOTOGRAPHER:** Extremely varied background of top magazine and industrial assignments. Also familiar with layout and design; writing experience. 2 shows at Museum of Modern Art. Well-known for unique personal style. Desires free-lance or staff work. Female, age 30, single.

**V. SCENIC DESIGNER:** Harvard grad. 1956; 8 years experience in stage design. Available for free-lance work on sales conventions, fashion shows, television and theater settings, 3-dimensional displays and window decoration. Contact Webster L. Lithgow, 18 Waverly Avenue, Belmont, Mass. Male, age 21, married.

**W. SCULPTOR:** 5 years' experience teaching own school; 3 years' teaching on university level. Wide exhibition record. Recently returned from 3 years abroad. Desires teaching position. Contact John Bergschneider, 166 Newbury Street, Boston 16, Mass.

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## CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

**Editor's Note:** This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to *Arts & Architecture* and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the new Case Study House 17.

### INTERIOR DECORATION—HOME STUDY

(8288) Approved supervised home study training in all phases of interior decoration. Ideal supplementary course for architects, builders, designers. No classes. No wasted time. Text and work kit furnished. Low tuition payments. Send for free booklet. Chicago School of Interior Decoration, Dept. 8288, 835 Diversey Parkway, Chicago 14, Ill.

### APPLIANCES

(292a) Built-in Ranges and Ovens: Latest developments in built-in Ovens with Glide-out Broiler, also motorized Rotisserie. Table top cook top ranges (4 or 6 burners) ready for smart built-in installation. Available in colors or stainless steel to provide sparkling interest in spacious contemporary kitchens. Send for color brochure, photos, and specifications. Western-Holly Appliance Company, 8536 Hays Street, Culver City, California.

✓(250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget-priced appliances, an economy dryer, a 12½ cubic ft. freeze chest and a 30" range. For complete details write Westinghouse Electric Supply Co., Dept. AA, 4601 So. Boyle Ave., Los Angeles 58, Calif.

### DECORATIVE ACCESSORIES

(426) Contemporary Clocks and Accessories: New collection of 8 easily mounted weather vanes, traditional and modern designs by George Nelson. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Co., Zeeland, Mich.

✓(137a) Contemporary Architectural Pottery: Information, illustrative matter excellent line of contemporary architectural pottery designed by John Follis and Rex Goode; large man-height pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, Box 24664 Village Station Los Angeles 24, California.

(281a) Mosaics: Studio workshop offers complete line of contemporary custom mosaic table tops, mosaic murals, architectural sculpture, contemporary furniture, special leather and brass. Original designs. Maurice Bailey Designs, 965 North La Cienega Blvd., Los Angeles 46, California. Phone: OLeander 5-8658.

(262a) Layout Tapes: Fully illustrated booklet, "Layout Tapes for Industrial Planning" details correct procedures for transparent and opaque plant layouts. With price list, order form for 75 tapes including structural and material conveyor symbols. Write to Labelon Tape Co., Inc., 450 Atlantic Ave., Rochester 9, New York.

(264a) Inquire for a handsome (\$1.00) file folder of 20 swatches of Granite, a heavy-duty upholstery, adapted from a hand woven original. An accordion folder of fifty different swatches with complete information may be ordered for \$3.00.

The finest contemporary fabrics from Jack Lenor Larsen, Inc. are available at Kneeder Fauchere showrooms in San Francisco and Los Angeles. These fabrics are weaver-designed, with the yarn selection, the designing, the weaving, and the sales supervised by the Larsen associates. The designers have experience in both design and architecture and know the place of fabric in the scheme of things. Write: Larsen, Inc., 36 E. 22nd St., New York, N. Y.

(269a) Lamps: Write for details of a new collection of unusual lamps in modern and traditional modes, creations in new exciting textures, glazes and color applications. Outstanding quality coupled with new design and originality in custom-made shades and color. Cam-Para of California, 3121 W. Jefferson Blvd., Los Angeles 18, Calif.

(258a) Mosaics. Original, specially designed mosaics, for exterior or interior wall areas. Plaster in wall, hang, or use as room divider panels. Durable, weatherproof. Request free file of ideas and glossy photos of work now available. Bonnie Jean Malcolm, 13228 South Blodgett Ave., Downey, California.

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(200a) KITES, by John Freeman. Buoyant structures solve the problem of adding warmth and color to contemporary interiors. Custom design considers the architectural elements of the house. Hand crafted, durable construction. Complete information: Kites, 819 N. Beverly Glen Blvd., Los Angeles 24, California.

### FURNITURE

(188a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to

service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawthorn, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; wood and provides protection against special finish preserves natural finish of wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

(201a) Office Interiors, Wholesale: The West's most complete selection of Office Furniture. Top lines represented: Columbia Steel Files and Desks, Tye Lamp, Wilshire House Royal Metal Chairs, Dotten-Duten, etc. Complete coordinated grouping of new Feldman-Selje designs of Executive Secretarial, Receptionist Office Furniture finished in walnut and Zolatone. Spacious showroom (9000 square feet). Many different styles of accessories and erecting fabrics for office decor. Free catalog on request. Office Interiors, 8751 Beverly Blvd., Los Angeles, California.

(221a) Italian Marble Table Tops: Rene Brancusi's extraordinary collection of regal marble table tops, imported directly from Italy, is presented in newly published brochure now available. The table tops come in every size, shape and color, elegantly combined with solid brass, wood and wrought iron bases, custom designed or constructed to individual specifications. For further information, write to Rene Brancusi, 996 First Avenue at 55th Street, New York City, or 928 North La Cienega, Los Angeles, California.

(147a) Wholesale Office Furniture: Information: Open showroom for the trade, featuring Desks, Upholstered Furniture, and related pieces. Exclusive Lines, from competitive, to the ultimate in design, craftsmanship, and finish available in the office furniture field. Watch for showing, late this month, of the new modular cantilevered line—an entirely new concept in office engineering. Spencer & Company, 8327 Melrose Ave., Los Angeles, California.

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Eskelius, Jacob Kajaer, Ib Kofod-Larsen, Eske Kristensen, Pontopidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Frederik Lunning, Distributor for Georg Jensen, Inc., 633 N. La Cienega Blvd., Los Angeles 46, California.

(168a) Furniture, Accessories, Retail: A remarkably comprehensive selection of contemporary furniture, fabrics and accessories. Emphasis on good design. Equipped for execution of interiors, commercial and residential.—Dan Aberle, 14633 Ventura Blvd., Sherman Oaks, Calif.

(230a) Contemporary Office Furniture: Newly published illustrated brochure describing contemporary high-style office furniture in CMF quality line. Many examples shown, including such features as solid brass hardware, full-size file drawers fitted for Pendaflex File Folders; wide range of beautiful cabinet woods combined with cigarette-proof micarta tops. Perfect workmanship, finish of this handsome line, com-

bined with moderate price, make it ideal for retail stores, offices, reception room. C M F has recently affiliated with Vista Furniture Company of Anaheim. For full information and complete price list, write to Costa Mesa Furniture Mfg. Co., Dept. AA, 2037 Placentia St., Costa Mesa, California.

(285a) Wholesale Furniture: Executive office furnishings, desks, tables, chairs. Custom and contemporary styling for all institutional, commercial and residential furniture. Special cabinet and upholstered pieces. Special design service. All materials, brass, wood and metals. Visit our showrooms: Monteverde-Young Co. (formerly Leathercraft Furniture Mfg. Co.), Los Angeles, 970 North La Cienega Blvd., or factory showrooms, 3045 East 11th Street, Los Angeles 23. In San Francisco: Fred T. Durkee, Jackson Square.

(138A) Contemporary Furniture: Information. Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Feltmore, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparian, Pacific Furniture, String Design Shelves and Tables, Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer Prints, Elenbank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics.

These lines will be of particular interest to Architects, Decorators and Designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

✓(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Noguchi, Nelson: complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(180a) Dux: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Dux Company, 390 Ninth Street, San Francisco 2, California.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

### FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

### HARDWARE

(215a) Reflector Hardware Corp. announces new 55-S SPACEMASTER Catalog. Contains 128 pages, over 650 illustrations of most advanced mechan-



dising equipment on market. Includes: Wall Sections, Counter Set-ups, Island Units, Signing Equipment, Shelving, Splicing and Binning Equipment. Most complete merchandising equipment catalog printed. Available from the Reflector Hardware Corporation, Western Ave. at 22nd Place, Chicago 8, Illinois or 225 West 34th St., N. Y. 1, N. Y.

✓(204a) Contemporary Locksets: Illustrated catalog on Kwikset "600" Locksets, 6 pin tumbler locksets for every door throughout the home; suitable for contemporary offices, commercial buildings. Features: 5-precision-matched parts for easy installation; dual locking exterior locksets—simplified cylinder reversing—may be reversed for left or right-handed doors. Stamped from heavy gauge steel, brass. Available in variety of finishes. For free catalog, write to Wm. T. Thomas, Dept. AA, Kwikset Sales and Service Company, Anaheim, California.

#### HEATING, AIR CONDITIONING

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(267a) Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington.

(907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heat-aire electrical space heaters; wall-at-tachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

•(956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1952.—Incineration Division, Bowser, Inc., Cairo, Ill.

•(116a) Packaged Chimneys: Information Van-Packer packaged chimneys: economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer Corporation, 209 South La Salle St., Dept. AA, Chicago 3, Illinois

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lightings over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; use-line voltage; no transformer or relay required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; Nutone, Inc., Madison & Red Bank Rds., Cincinnati 27, Ohio.

(268a) Electric Radiant Heating Panels: Provide constant heat with nearly perfect BTU radiation. Invisible installation in ceilings. Operated manually or automatically by thermostat. Separate control for each room if desired. Assures constant normal room humidity with complete efficiency. Lower installation costs. For information write to F. Scott Crowhurst Co., 847 No. La Cienega Blvd., Los Angeles 64, Calif.

✓(224a) Thermador Wall Heat Fan—Information now available on this sturdy, compact, safe unit—quickly installed, economical to use. Separate switches for fan and heat, neon working indicator light. Lower grille force-warm air downward creating less heat waste. Fan action induces constant air flow over resistance coils, preventing oxidation and deterioration through red glow. Choice of handsome finishes in bronze, white enamel or stainless steel. Write to Thermador Electrical Mfg. Company, Los Angeles 22, Calif.

(272a) Radiant Heating Systems and Service: A complete service in the field of Heating and Air Conditioning, Rusherheat, Inc. engineers, fabricates and installs radiant heating systems for residences, terraces, pools, commercial and industrial applications. This company is in a position to be neutral in the usual controversy of radiant heating and air conditioning versus warm air heating and air conditioning since it specializes in both fields. Rusherheat, Inc., 920 No. La Brea Ave., Inglewood, California. Phone: ORegon 8-4355.

#### LIGHTING EQUIPMENT

(277a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Puff" design: pleated, washable, Fiberglass-in-plastic shades with anodized aluminum fittings. Accessories include wall brackets, floor and table standards, and multiple canopy fixtures for clusters of lights. Write to: Dam-

ron-Kaufmann Inc., 440-A Jackson Square, San Francisco 11, California.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2220 4th Street Berkeley 10, California.

✓(233a) Pryne Blo-Fan: Ceiling "Spot" ventilator. Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 N. Towne Ave., Pomona California.

(246a) Theatrical Lighting Catalogue No. 1: Is a comprehensive presentation of lighting instruments and accessories required for entertainment productions. Contents include information on stage layouts, spotlights, floodlights, striplights, special equipment, control equipment, accessories and remote control devices. To obtain a copy write to Century Lighting, Dept. AA, 521 West 43rd St., New York 36, New York.

(288a) Lighting Fixture: The new double arm, precision positioned, adjustable Luxo lamp is ideal for decorators' studios, plants, hospitals, as well as the home. Moving arms permit easy change of position. Lamp can pivot in a circle 90° in diameter. The shade remains stable while the arms are in motion, yet may be raised, lowered or tilted at any angle. A variety of mounting brackets are available for wall, desk or sloping surfaces. Obtainable in various sizes and colors, Incandescent and Fluorescent. For catalogues of specifications and prices write Luxo Lamp Corporation, Dept. AA, 464 Bryant Street, San Francisco 7, Calif.

✓(375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

(231a) Aluminum Honeycomb Lighting: Complete information now available on this new approach to full ceiling lighting—Honeylite. Made from high purity aluminum foil by special "Hexcel" process. Honeylite is now available in various cell sizes. Information describes acoustical value, excellent light transmission efficiency. Its adaptability to any lighting fixture now using glass plastic or louvers is noted and its fireproof and concealing qualities listed. For complete illustrated information, write to M. J. Connelly, Hexcel Products, Inc., Dept. AA, 951 61st Street, Oakland 8, California.

(234a) Multi-Plex: Recently introduced by Leadlight Fixture Company, Multi-Plex is a complete series of fully enclosed modular slow-brightness light-diffusing units. As described in new catalog, this handsome line features Plexiglas diffusing drop-panels, uniform diffusion and efficient distribution. By combining units in various patterns, unlimited range of designs for any existing or new ceiling is possible. Catalog also describes material and make-up, high-reflectance finish and easy installation of luminaires. For detailed information, write to Leadlight Fixture Co., Dept. AA, 10222 Pearmain St., Oakland, Calif.

✓(255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in the Case Study House No. 17. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lenses, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

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(253a) Television Lighting Catalogue No. 4 is a result of research and development to meet Television's lighting needs. Contents include base lights, spotlights, striplights, beamlights, control equipment, accessories and special effects. Request your copy from Century Lighting, Dept. AA, 521 W. 43rd St., New York 36, New York.

(z7a) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting. —Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(253a) Lighting Equipment: Booklet available on the "C-I Board," (Century-Izenour Board) first all electronic system for stage lighting control. Main elements are Preset Panel, Console Desk, and Tube Bank. Advantages include adaptability, easy and efficient operation, low maintenance. Write to Century Lighting, Inc., 521 W. 43rd St., New York 36, New York.

(293a) Custom Lighting Fixtures and Architectural Interior Metal Work: Manufacturers of custom lighting fixtures for banks, churches, residential, and offices. Also complete interior fixtures, desks, check and writing stands, room and office separators decorative interior murals in metal and plastic. Specializing in all metals: brass, copper, aluminum, iron, and newly developed original decorative plastics. Consultation service for design and material recommendation. Send for information and sample decorative plastic kit. Strickley & Company, 711 South Grand View Street, Los Angeles 57, California.

#### MISCELLANEOUS

(286a) Built-In Vacuum Cleaning System: Highly efficient built-in central cleaning system for residences, institutions, and light commercial. System features inlets in each room on wall or floor to allow easy reach with the hose and its attachments. From the inlets, tubing leads to the power unit which can be placed on service porch, garage or any spot handy for infrequent emptying of the large dust receptacle. System is dustless, quiet, convenient and practical for all rooms, furniture, fabrics, rugs, home workshops, cars and carports. Vacuums wet or dry surfaces. Write for information and brochure: Central Vacuum Corporation, 3667 West 6th St., Los Angeles 5, Calif. Phone DUnkirk 7-8131.

✓ (238a) The Safe-O-Matic swimming pool cover keeps pool clean, conserves pool temperature, guarantees safety. Four roll carriers support aluminum rails to which heavy aluminum tubing is hinged. Outer cover is of heavy deck canvas impervious to flame and water. An enclosed electric reduction motor ¼ H.P. powers the cover which fold back in 35 seconds. Sun-drying and service deck (optional) includes service bar, will conceal cover. Write for brochure Safe-O-Matic Mfg. Co. Dept. AA, 33 St. Joseph Street, Arcadia, Calif.

(929) Architectural Porcelain Veneer: Brochure well illustrated, detailed, on architectural porcelain veneer; glass-bard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all designs shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain En-

amel Publicity Bureau, P. O. Box 186, East Pasadena Station, Pasadena 8, California.

#### PAINTS, SURFACE TREATMENT

(117h) Vinyl Cork Tile: Completely revised catalog now offered giving detailed features of Dodge Vinyl-Cork Tile. Includes color chart of the 16 patterns available plus comparison table of results numerous tests, also data on design, specification, care and maintenance. Dodge Cork Co., Inc., Lancaster, Pennsylvania.

(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligations. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for masonry, galvanized steel. Used on the West's most important jobs. General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Pattern and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38, Hollywood 4-8238.

(213a) Gelvatex Coatings: "First of the vinyl emulsion paints"—These paints have proved their outstanding durability in England, Africa, Canada, France, Australia, New Zealand. Available for all surfaces in wide range of colors. Advantages: lasts up to 7 years or longer; may be applied on either damp or dry surface; dries in 30 minutes; flows on in 25% less time; not affected by gasoline, kerosene, lubricating oils or greases; highly resistant to acids, gases, sun, salt air, smog. Gelvatex film lets surface breathe, will not trap moisture vapor, rain cannot penetrate. For informative literature write to Larry Blodgett, Dept. AA, Gelvatex Coatings Corp., 901 E. Vermont, Anaheim, Calif.

(185a) Plymolite translucent-fiberglass reinforced-building panels. A new lightweight, shatterproof material with a thousand uses: for home, office, farm or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

(227a) Mikro-Sized Tile—Newly perfected, precision ground tile described as most important development in 20 years of tile making. Reduces setting time, insures perfect alignment of joints, even on adjacent walls and integral corners. Spacing lugs on two edges only—twice the size of regular lugs—providing standard 3/64 inch joints. Time saved by elimination of shimming, sanding, juggling as tiles are uniform in size. For detailed information, write to Mr. Allan Paul, Adv. Mgr., Gladding, McBean Company, Dept. AA, 2901 Los Feliz Blvd., Los Angeles, Calif.

(283a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 26 different sizes and shapes. Ideal for kitchen and bathroom

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installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive "Space-Rite" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 N. La Brea Avenue, Los Angeles 36, Calif.

(196a) Panel Tile: New Polystyrene wall tile in 9-inch squares, textured, striated front surface, "sure-grip" diamond back. Eleven popular colors are built in, cannot fade, chip, peel off or discolor. Washable, scratch and mar proof, withstands heat, will not rust, rot, warp or swell. Well suited for residence, business, industrial and institutional installations. Can be installed over any firm, smooth, sealed wall, such as plywood, sheetrock, plaster board or plastered walls. Further information will be supplied by New Plastic Corp., 1025 N. Sycamore, Los Angeles 38, Calif.

(228a) Mosaic Western Color Catalog —In colors created especially for Western building needs, all of the clay tile manufactured by The Mosaic Tile Company is conveniently presented in this new 8-page catalog. Included in their various colors are glazed wall tile, ceramic, Velvetex and Granitex mosaics, Everglaze tile and Carlyle quarry tile. Completing the catalog is data on shapes, sizes and trim, and illustrations of a popular group of Mosaic All-Tile Accessories for kitchens and baths. For your copy of this helpful catalog, write The Mosaic Tile Company, Dept. AA, 829 North Highland

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Perlite Div., Dept. AA Great Lakes Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

(195a) Corrlux: One of oldest of translucent plastics, now greatly improved. Reinforced with inorganic, non-combustible flame barrier core. Variety of colors, light weight, shatterproof. Ideal for patios, carports, skylights, monitors and sawtooth, fenestration for factories. Can be sawed, drilled, nailed. Corrlux Division of Libbey, Owens, Ford Glass Company, Room 1101, 3440 Wilshire Blvd., Los Angeles 5, Calif.

hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

#### ROOFING

✓ (146a) Fiberglas (T.M.Reg. U.S. Pat. Off.) Building insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

✓ (223a) Built-up Roofs—Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of water-proofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products illustrated. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, Calif.

#### SASH, DOORS AND WINDOWS

(109h) Twindow, the Window with the Built-In Insulation: New brochure containing dimensions, specifications, installation information for double-glazed insulating units. Year-round feature reducing heat loss and heat gain during and condensation protection chart. Offered by Glass Advertising Dept., Pittsburgh Plate Glass Company, Pittsburgh 22, Pennsylvania.

(232a) Unique 16-split-page full-color booklet: Features new fir panel doors recently introduced, including louver doors, Dutch doors, entrance doors. Also presented are 45 decorating ideas concerning every door in the house. These 1955 fir doors are characterized by design advances comparable to shifting styles in residential and commercial architecture. Their classic proportions and dramatic shadow accents are designed to complement the modern home design. The booklet may be obtained by writing Fir Door Institute, Dept. AA, Tacoma 2, Washington.

(290a) Indoor Movable Shutters—Illustrated brochure shows many features and installations of Paul Heinley Indoor Movable Shutters—with details on newest shutter treatment, Shoji Shutters. Specifications include construc-



tion details, methods for installing and information for ordering or requesting bids. Paul Heinley, 2225 Michigan Ave., Santa Monica, California.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, Dept. AA, 8030 W. 3rd St., Los Angeles, Calif.

(236a) Arislide Aluminum Sliding Windows: Reduce installation costs, eliminate frames with new nail-in anchor fins. The windows may be nailed directly into studs. All sides are weather-stripped. Nylon bottom rollers insure smooth operation. Unique sliding unit is removable. Write for brochure c/o Michel & Pfeffer Iron Works, Inc., Dept. AA, 212 Shaw Road, So. San Francisco, Calif.

(356) Doors, Combination Screen-Sash; Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California (in 11 western states only.)

✓(273a) Jalousie Sash: Information trol, or completely automatic. Special painted or Alumilite finishes. Institutional, commercial and industrial applications. Service includes design counsel and engineering. In most air-conditioned buildings Lemlar jalousies are actually cost-free. Write for complete information, Lemlar, P.O. Box 352, Gardena, California. Phone: FAculity 1-1461.

(244a) Graphically illustrating the uses, sizes and types of steel-framed sliding glass doors is a new 12-page catalog issued by Arcadia Metal Products. Cover of the catalog features a full-color photograph of a Connecticut residence with installation of Arcadia doors. Also shown are uses of the products for exterior walls in a school, hospital, low-cost development house, luxury residence and commercial building. Unusual feature in catalog is "Data Chart" which lists dimensions of glass required for the most popular Arcadia door sizes, rough opening sizes and shipping weights of the product. Profusely illustrated, the catalog contains specifications and details of doors for both single and double glazing as well as information concerning stock and non-stock door sizes. Copies of the catalog may be obtained from Arcadia

Metal Products, Catalog 1955-13, P.O. Box 657, Arcadia, Calif.

(284a) Solar Control Jalousies: Adjustable louvers eliminate direct sunlight and skylare at windows and skylights; some completely darken for audio-visual. Choice of controls: manual, switch-activated electric, completely automatic. In most air-conditioned institutional, commercial and industrial buildings, Lemlar Solar Control Jalousies are actually cost-free. Service includes design counsel and engineering. Write for specifics, Lemlar Corp., P. O. Box 352, Gardena, California; telephone FAculity 1-1461.

(222a) Architectural Window Decor—LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or skylight—any size, any shape—and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, Dept. AA, 1936 Pontius Avenue, Los Angeles 25, California.

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models: stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal.

#### SOUND CONDITIONING

(263a) Acoustical Systems: Non-exposed accessible suspension system for acoustical tile. Flexible, easily installed, low-cost maintenance. Brochure contains specifications, drawings may be obtained from Access Systems, Inc., 4615—8th Avenue N.W. Seattle 7, Washington.

(289a) Sound systems—HI-FI and Inter-communication. All types of sound systems for residential, office, industrial, churches, schools, etc. Complete design and installation service. Complete stock of quality component parts. Visit our showrooms. Free consultation service. Write for information, etc. CALIFORNIA SOUND PRODUCTS, INC. 7264

Melrose Avenue, Hollywood 46, Calif. Phone: WEbster 1-1557.

✓(276a) Inter-communication Systems: (Merit specified for Case Study House #17.) All type panels and systems for residential use, office or industrial. Write for information, Paul Beale, Talkmaster, Inc. (Dalmotron), San Carlos, California.

#### SPECIALTIES

✓(249a) Fireplace tools and grates: Profusely illustrated brochure showing firetools, stands and wall brackets, andirons (cast iron), grates and standing ashtrays. Merit specified for Case Study House No. 17. Write to Stewart-Winthrop, Dept. AA, 7570 Woodman Ave., Van Nuys, Calif.

✓(152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

#### STRUCTURAL MATERIALS

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. Brochure contains enough data and authority on authentic fire resistance to warrant complete, immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 So. Flower St., Los Angeles 17, California.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(243a) A new 1955 four-page basic catalog covering fir plywood grades and application data in condensed tabular form has been released by Douglas Fir Plywood Association. The folder, based on revisions stiffening grade and quality requirements as outlined in the new U.S. Commercial Standard for fir plywood (CS45-55), is designed as a quick easy-to-read reference piece for builders, architects, specifiers and other plywood users. The catalog covers such essential data as type-use recommendations, standard stock sizes of Exterior and Interior types, recommendations on plywood siding and paneling, engineer-

ing data for plywood sheathing and plywood for concrete forms, minimum FHA requirements, fundamentals of finishing, and applications for specialty products. Sample copies are obtainable free from Douglas Fir Plywood Association, Tacoma 2, Wash.

(291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend harmoniously with decorative effects on all beauty and appeal. For interior and types construction to create spacious exterior use. Send for complete color brochure and information, Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, Calif.

(179a) Filon-fiberglass and nylon reinforced sheet: Folder illustrating uses of corrugated or flat Plexolite in industry, interior and outdoor home design and interior office design. Technical data on Filon together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Filon accessories for easy installation.—Filon Plastics Corporation, 2051 E. Maple Avenue, El Segundo, California.

(175a) Etchwood and Etchwall; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

(211a) New Soulé Steel Stud: Major improvement in metal lath studs, Soulé's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soulé Steel Company, 1750 Army Street, San Francisco, California.

✓(207a) Unusual Masonry Products; complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections;—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(197a) "This is Mosaic Tile": 16-page catalog describing many types clay tile. Outstanding because of completeness of product information, organization of material, convenience of reference, quality of art and design. Copies of award-winning Tile Catalog presented by The Mosaic Tile Company, Zanesville, Ohio.

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(Seal)

JOHN D. ENTENZA, Editor, Publisher, Owner

Sworn to and subscribed before me this 20th day of September, 1956.

CLIFFORD G. SHAW

Notary Public

In and for the County of Los Angeles,  
State of California  
(My commission expires May 27, 1958)



Gracefully curved church corridor employing standard, straight concrete blocks! Walls contain alternating courses of 8 x 4 x 16 and 8 x 8 x 16 standard units.



Graceful lines, striking design in this modern hospital. Construction shows 8 x 8 x 16 standard blocks in running bond. All vertical joints are flush, with horizontal joints raked to further accentuate the horizontal lines of the building.



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A non-structural curtain or design wall. Achieved by horizontally alternating 8 x 8 x 16 "U" blocks and 8 x 8 x 8 "U" blocks (88's projecting out about 2"). Providing privacy, and also serving as a sound baffle, this textured wall is painted to blend with rugs and furnishings — presenting an ideal interior in contemporary design.



8 x 8 x 8 standard units (one projecting; one recessed; two flush) provide dimensional "cross" design in this new church of recent construction. Another one of many brand new looks, all in concrete block construction today!



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The Garrett Corporation. Architects: Welton Becket and Associates. Tile Contractor: Bruner Marble and Tile Co. Exterior wall: Mosaic Medley Pattern, 12 1/4" squares, unglazed Ceramic Mosaics. Photo: George de Gennaro. Plate No. 494H.

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